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# French Engravings of the Eighteenth Century

Mon. du Costume — Indices

*One hundred and twenty copies have been printed for private circulation only.*

*No.* 80.

# French Engravings
## of the Eighteenth Century
## In the Collection of
## Joseph Widener, Lynnewood Hall

*Les graveurs du XVIIIme Siècle savaient faire une estampe complète aussi bien en simplifiant l'interprètation d'une peinture qu'en développant les indications d'un dessin.*—COURBOIN.

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# SUITES D'ESTAMPES POUR SERVIR À L'HISTOIRE DES MŒURS, DES MODES ET DU COSTUME EN FRANCE DANS LE DIX-HUITIÈME SIÈCLE

JUSTLY famous for its artistic merit and documentary character, its rarity and price, this triple set of plates is commonly known as the *Monument du Costume*. Although the new name served to disguise in 1789 an inferior German reprint, its conciseness induced collectors to adopt it colloquially in place of the wordy titles of each section of the original edition we are about to describe, first: *Suite d'Estampes pour servir à l'Histoire des Mœurs et du Costume des François dans le XVIIIme Siècle;* then: *Seconde*, and *Troisième Suite d'Estampes pour servir à l'Histoire des Modes et du Costume en France dans le dix-huitième Siècle.*

In his *Œuvre de Moreau le Jeune* Mahérault thinks it fit to replace the pompous qualification of Monument with that of "An Illustrated History of XVIIIth Century Fashions." Messrs. de Goncourt, who classify the Master's engraved works according to eleven different groups of subjects,[1] do not reckon this "Suite d'estampes" among his book illustrations, even though it be accompanied by a text, but enter it under the distinct heading of "Scenes of contemporary manners."

# FIRST SERIES

## After SIGMUND FREUDENBERGER

Twelve engravings by Bosse, Duclos, Ingouf le Jeune, Lingée, Malœuvre, Romanet, and Voyez l'Aîné, issued in 1774-1775.

No mere bibliographic curiosities, the date 1774 and the imprint of Barbou on this series vouch for the finest impressions of the plates, ere Prault, the successor of Barbou, had them numbered from one to twelve. "One always finds "on the *Suite d'estampes pour servir*, etc., the address, de l'Imprimerie de Prault "1775, says Cohen's *Guide de l'amateur*, revised by S. de Ricci; but there exists "another very rare title-page, suppressed owing to a commercial transfer, and "inscribed 'Année 1774, à Paris de l'imprimerie de J. Barbou.'" The copy before us is one of the precious few, among the small number of complete sets which have been preserved, to bear the earlier date and address.

The title-page, two pages for the preliminary discourse, twelve for the explanatory text, instead of being printed with ordinary metal type were engraved on wood with apposite block letters. Thence the exceptional reference to the *textes gravés* of the *Monument*, and of two or three illustrated editions of the time—the *Chansons de Laborde* among them—luxuries for the libraries of Farmers-General, which, besides their intrinsic beauty, owe an additional renown to the exquisite proportions of the page, the harmony between letterpress and vignettes, the refinement of the general effect. The printer's share in them looks so simple and unartificial that text and pictures balance each other as if by enchantment: great French publishers ever since the sixteenth century having brought ornament and type into close alliance.

The engravings composing the First Series are occasionally found separately in the state in which they appeared as a set. Very seldom does one come across the etchings, or even the unlettered proofs before or with the border, mere exceptions of which no complete collection exists. "It would be useless," writes Cohen, "to "hunt for such paragons or to try and match them: there is great difficulty already "in obtaining the lettered impressions with the white tablet which constituted the "first finished state. In the second the tablet containing the title is shaded; in the

"third and last a reference number has been added and the plates show signs of "deterioration."[2]

It should be remembered on this point that French eighteenth-century engravers did not print from the etched state for circulation, but purely for the purpose of ascertaining the progress of the work, though occasionally they may have put aside their aquafortis preparations for the sake of some privileged amateur, who already in those days set a special value upon them. Therefore, if to be strictly accurate, we describe as first and second states respectively a few etchings and proofs of the first *Suite d'estampes* that have come down to us, lettered impressions with the shaded tablet before the numbers should be entered as third only in theory, while in practice they represent the first state issued to subscribers.

Besides a mild epigram, turned out under each plate with the facility peculiar to a class of poetic confectioners who began with Quinault and did not end with Scribe, the inscriptions include the address of Buldet, printseller, Rue de Gesvres, and the mention "J.H.E. inv. Freudeberg delineavit." The three initials are those of Jean Henry Eberts, referred to in the introduction as "the art lover who "presided over the choice of subjects and styles," and whose name appears in full next to the terms of subscription. This Swiss financier established in Paris, a Mæcenas and dilettante in a small way, had published the translation of five German plays, "Nathan the Wise" by Lessing among them, and had been made an honorary member of the Viennese Academy of Arts on the strength of a few drawings which were engraved. The first idea of the *Suite d'estampes* was probably his. Conceived on rather narrow lines, he entrusted the execution of it to his countryman Freudenberger, a happy mistake on the part of such patriotic patronage, since it led eventually to the choice of Moreau le Jeune as the continuator and arbiter of the work.

Unlike the plates of the two following series, those of the First are encompassed by a decorative border. Hardly any difference can be detected in the technique of seven engravers who improved upon the occasional stiffness of the figures given them to interpret: not so thoroughly, however, that the indelible traces of this defect did not reveal the Teutonic origin of the draughtsman.

Of DUCLOS, LINGÉE, MALŒUVRE, ROMANET, and VOYEZ Senior, mention has already been made in this catalogue. The biography of L. BOSSE, not a descendant of Abraham Bosse, is summarily dealt with by Portalis and Beraldi, who append no dates to his name. Roslin and Van Loo employed him; so did Eisen, who entrusted to him a frontispiece for the *History of the last War*, the last up to 1770. A likeness of Boucher, a very minute one of Louis XV, and several portraits for Restout's *Gallery of Famous French Men and Women* stand to his credit.

INGOUF Junior (1747-1812), a better craftsman than his brother, proved to be the most distinguished pupil of J. J. Flipart. The accuracy of his burin attracted the attention of Marillier, who wrote under one of his vignettes, now at the Bibliothèque Nationale: "Delighted. I shall congratulate him: he would "oblige me by reproducing more drawings of mine." His 12mo series of poets' portraits is exquisitely executed, while a threefold contribution to the *Suite d'estampes* shows him as capable of handling large plates. He formed an important collection of prints, sold by auction after his death.

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"In countries where women move freely among men, the wish they have to "please, the desire one has of pleasing them, bring about a constant alteration "of manners. Both sexes spoil each other and lose their essential qualities: what "used to be absolute becomes arbitrary, and customs change every day."

This quotation from Montesquieu's *Esprit des Lois* heads the preface to the First Series, a plausible preface hiding under an ethnographic purpose the commercial aim of procuring wealthy customers to a regular trust of high-class tradesmen. Its context should be related here, the better to set off the task originally assigned to Freudenberger, and Moreau's mastery in rising above it.

"Fickleness is more noticeable among Frenchmen than anywhere else. Their "acknowledged good taste has made them throughout Europe arbiters and models "of the best way of dressing; even their mode of living begins to find imitators. "But it often happens that a foreigner who thinks he follows our garb is merely "the slave of the whim of the upholsterer or shopkeeper in Paris to whom he "transmits his orders.

"Painters, actors, and artists, either our contemporaries or of generations to "come, are bound to make mistakes for want of a regular digest of styles, a "consideration which has led a lover of the fine arts to try and provide some "reliable annals of French deportment.

"Perhaps no topic is less susceptible of being clearly set forth by mere "argument. Everything pertaining to it must be palpably displayed and should "speak to the eye: an accurately drawn figure will convey more than the most "exhaustive description. Being convinced of this truth we have recorded the "gradual evolution of fashions and manners on a set of plates from which "foreigners as well as posterity will derive the most accurate information.

"Our engravings give not only a minute reproduction of the interior decora- "tion, furniture, and dress of the day, but also present the attitudes and behaviour "of well-bred people on the various occasions forming the subject of each scene "and commented upon in a corresponding explanation.

"Unfortunately we were confronted with the necessity of seeking inspiration

"from a class of men whose standard of morality should by no means be taken "as the nation's. France and Paris itself teem with upright people and virtuous "families in whose midst we should vainly have searched for matter adapted to "our purpose. Austere reason is hardly compatible with the frenzy which "possesses the devotees of prevailing modes: yet the plain appointments of an "honest home such as is to be found anywhere, while teaching nothing to our "readers, would only have provided dull themes for a work which does not "profess to deal deliberately with vice or virtue."

A paragraph already quoted in our notice on Freudenberger went on to say that *petits-maîtres* and their lady friends had necessarily to sit for these peculiar pictures ". . . which, were it not for the loose morals of the characters repre-"sented, might be taken to personify the country and have no other fault but of "being somewhat intensified.

"Had the knowledge of the customs and manners of antiquity been handed "down to us together with the capital works that overcame the destructive effect "of time, we would not have to complain of certain obscurities that rob us of "many of their beauties. Any man conscious of his duty should extend such "information beyond his own generation, and as we must endeavour to befriend "our grandchildren, we venture to think that the trifle devised by us will help to "keep them in touch with the present time and throw light on its history, its "literature, and drama. Future poets, writers, and actors will consult our prints "with as much advantage as ourselves.

"The First section contains twelve illustrations reproducing the fashions of "1773 and 1774. There have been obstacles in their execution, but, though we "have not attained perfection, we trust that a similar set to be published in 1775 "will command general approval for its correct drawing, the beauty of the plates, "the precision of every particular. Thirty *livres* is the price of subscription: the "text and the early impressions will only be supplied to subscribers."

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Involved and repetitious, tinged with hypocrisy and encyclopædic spirit, typical of the advertising literature of the time, this unsigned preliminary discourse had probably been prompted by Eberts, the banker and amateur, in his capacity as editor. As for the explanations accompanying the prints, their attribution to the indefatigable pen of Restif de la Bretonne does not withstand criticism. Because in 1787 that Bohemian member of the Illuminati [8] was commissioned to write stories more or less in keeping with the plates after Freudenberger and Moreau, which the Typographic Society of Neuwied wished to turn to account for their *Monument du Costume*, or because, in both instances, the characters described bore unusual names to ward off personal references, it does not follow that the

different and shorter notices inserted in the three *Suites d'estampes* of 1774-83 should also have been due to an author of whose peculiar style, considered as the last literary expression of the century, they bear no trace whatever, and whose name does not appear in any part of the great edition.

Non-committal on its anonymity, Cohen and de Ricci are content to state that the engraved text sums up each subject and describes actors and scenes. Since a text so keenly sought after is the natural adjunct to the original publication, we propose to adhere to it, while reviewing the prints in the order in which they were issued.

LE LEVER

By A. L. Romanet. After S. Freudenberger

## LE LEVER.

Tu chasses le plus doux sommeil
Par des songes charmans mon ame doit flatter
Je dois laisser mon réveil,
Si tes caresses, Calisbee,
Ne consolent mon tendre cœur
Par ce plaisir, cause amoureuse!
Ah, je ne suis mais l'ame mon erreur

## No. 1. LE LEVER

### Engraved by Antoine Louis Romanet in 1774

*First published state—before the number.*

"Is it pleasure or torture?" wonders the heroine, according to the rhyme under the engraving. "I know not, but I prefer to be in error," and she rubs her eyes while Marton soothes her awakening from some alluring dream. Another maid holding a pair of slippers kisses the hand of her mistress, who has apparently slept in her stays.

"Egle is one of those ladies whose nights are short, however late they may "rise. Just as the morrow is nearing, they will gather in a circle after supper, "when every woman looks her best. That is the most exciting time, owing, no "doubt, to the self-consciousness of the fair sex whom mirrors have warned against "the crudeness of full daylight."

The rich interiors delineated by Freudenberger mark the obliteration of the Louis XV in favour of the Louis XVI style. In almost every scene the sedate lines of the furniture point towards a classic reaction. But in 1774, at the new King's accession, the transformation could neither be sudden nor thorough, and in the room represented the pattern of the carpet, as well as the shape of the clock—a *cartel*—under the bed canopy show the lingering influence of rococo.

The original, which belongs to Baron Edmond de Rothschild, is one of fourteen drawings for the three *Suites d'estampes*—four by Freudenberger, ten by Moreau—which were sold in May 1891 in Berlin as coming from a distinguished art collector of South Germany—*aus sehr vornehmen süddenstchen Besitze*. Pasted on coarse paper throughout, some slightly water-stained, those by Freudenberger with one exception unsigned, those by Moreau signed and dated, of incontestable authenticity every one of them, they were supposed to have been removed from one of the many castles of Louis II of Bavaria by order of the executors engaged in the liquidation of the King's erratic collections. But the romantic rumour lacked evidence, and as Lepke's auctioneers professed not to be at liberty to divulge the provenance of "die umfrangreiche Privat-"sammlung Handzeichnungen von Moreau," no reliable clue has been obtained to trace the pedigree of such a sensational lot.

With a curious lack of discrimination the catalogue described as by Moreau le Jeune all the fourteen sepias, "reproduced on the well-known and much sought "after copper engravings; so large a number being all the more noteworthy that even

"isolated originals by this highly appreciated Master are very rarely met with in "the art trade." No reference was made to Freudenberger, whose "Lever, Toilette, Confidences, Promenade du Soir," were entered promiscuously under the heading—*derselbe*—of the compositions by Moreau, as if one artist had brought forth the three *Suites*.

A competition apparently unforeseen in Berlin was aroused by this sale, to which a local newspaper referred in the following terms: "The fine Dutch and "French pictures offered to-day at Lepke's rooms were thrown into the shade by the "success of Moreau's sepias. Put up to auction both in German and in French, "first singly, then *en bloc*, they fetched altogether 109,500 marks, without counting "the expenses. Privy Councillors Bode and Lippmann represented the Royal "Museums; the principal bidders were Frenchmen, Mr. Morgand being the buyer. "The price realized exceeds anything that has hitherto been paid in England or "France for similar works." [4]

As we proceed with the description of each subject it will be seen which, besides "le Lever," were the drawings rescued from Berlin, and how Rothschildian was their apportionment upon their advent into Paris.

Another sepia of "le Lever," signed "Freudeberg," preserved in the Jacquemart André Museum, and entitled "le Réveil" in the catalogue of the Chennevières sale in 1898, is the most spontaneous and lively original by the Bernese artist; a work of rare quality, probably the first thought for the first composition of the First *Suite d'estampes*.

LE BAIN

By A. L. Romanet. After S. Freudenberger

LE BAIN.

De la Liqueur ou du Chocolat
Qui pourra mieux Madame! Ah ma chere Julie.

Je le crois bien plus delicat
Et le bain est encore beaucoup sur la peinture

## No. 2. LE BAIN

### Engraved by Antoine Louis Romanet in 1774

*Two impressions: finished state with the white tablet and first published state.*

That this ablution was by no means of daily use among ladies of quality is emphasized by the reference in the text to the delicate health of Doris, "which "compels her to bathe, though she may also be inclined to do so for the sake of "her complexion. Her worries are forgotten, as Justine brings in a cup of "chocolate and the best of restoratives, a letter. For the moment the writer is "simply adorable, but women are constant in their inconstancy and who knows? "within a few days the same correspondence may become monotonous. Missive or "chocolate, which does my Lady like best? . . . Well, Justine, my heart is weaker "than my chest."

When large receptacles for bathing water were extravagant or superfluous household fixtures, a bath of the shape and size represented here would be treated as a piece of furniture, covered up with a cushioned seat and mostly used as a sofa bed.

The drawing, which passed in 1894 from the Josse collection to that of Baron Edmond de Rothschild, belonged at one time to Field-Marshal the Prince de Ligne, a distinguished writer on military matters, and a personal friend of Queen Marie Antoinette. According to a vague tradition, most of Moreau's originals for the *Suite d'estampes* were his property.

## No. 3. LA TOILETTE

Engraved by Nicolas Joseph Voyez l'aîné in 1774

*Two impressions: proof before letters and first published state.*

"What? do you think women incapable of any application? Watch them at "their toilet: how many might be murdered like Archimedes without feeling the "blow, when absorbed in the problem of dressing." This quotation from *Manon Lescaut* by the Abbé Provost heads the text.

"Céphise was perusing a treatise on coiffure when Ergaste dropped in for a "morning call. Finding her so occupied, he makes the glad eye to the maid. "When tired of loving we welcome infidelity as a release from our vows . . . and "thus three modern lovers may be mutually deceitful."

Window curtains of light silk, ample and loose, a feature of Louis XV and Louis XVI private apartments, as shown in this dressing-room, are standard evidences against elaborate and dusty nineteenth-century hangings. The lighting of the composition is unsatisfactory.

The provenance of the original in the Baron Edmond de Rothschild collection is the same as that of No. 1. Having entered it as by Moreau, the 1891 catalogue remarks that "a mischievous hand"—muthwilliger—added some strokes in the midst of the sepia. Count de la Béraudière had a preliminary water-colour sketch for this composition as a companion to one entitled "le Repentir." A small etching by Freudenberger (No. 178), described in the Destailleur sale of 1891 under the name of "la Toilette," differs from this print of which no etching is known: its earliest state, according to Mr. Danlos, being the unlettered proof with a white tablet.

LA TOILETTE

By N. J. Voyez l'aîné. After S. Freudenberger

## LA TOILETTE.

Papillon voltigeant de toilette en toilette,
L'Homme à la mode veut captiver à la fois
Et la maîtresse & la soubrette;
Et ces amans du jour se tromperont tous trois.

L'OCCUPATION

By C. L. Lingée. After S. Freudenberger

L'OCCUPATION

Cette Veste où le goût a mis son art galant
De l'Amour est elle un présent ?

Non, Charmante Thisbé, je n'ai point de maîtresse
Mais j'ai devant les yeux un objet séduisant
Qui me force à connoître la tendresse

## No. 4. L'OCCUPATION

Engraved by Charles Louis Lingée, undated

*Two impressions: first finished and first published states.*

"There may be women insensible to love: but you seldom meet a woman who "has had only one love affair. Araminte embroiders on the tambour a waistcoat "for the man who eventually might occupy her heart, disengaged for the present; "the very man who calls and brings her flowers. Noticing that he wears a broidered "waistcoat, she is jealous before being in love. She thought that, like hers, his "heart was free: could it be pledged already? He reads through her suspicions: "no, I have no lady-love, but this very moment I behold the enticing being who "will initiate me to the most tender affections." A parrot chatters on its perch.

Falconet's Cupid known as "Garde à vous" on the console-table recalls the familiar epigram: "qui que tu sois, voici ton Maître. . . ." Decoration and furniture strictly Louis XVI, with the exception of an elaborate Louis XV frame for the picture of "Love's message" on the wall.

The original was one of twelve drawings for the *Suites d'estampes* sold with the Gigoux collection in May 1861. After going through the Mahérault sale in 1880 and the Josse sale in 1894 it was bought by Mr. Lacroix. An Indian ink sketch for it turned up at the Decloux sale in 1889.

## No. 5. LA VISITE INATTENDUE

Engraved by Nicolas Joseph Voyez l'aîné in 1774

*Two impressions: first finished and first published states.*

"Why pretend to give consistency to love, since everything in nature is "changeful? To have been loved yesterday is no reason why you should be loved "to-morrow.

"Chloris tests at her own expense this pithy saying of Rousseau. She enters "Oronte's room unawares; the end of a gown caught in the door too quickly closed "gives away her lover's flagrant infidelity and tells her she has disturbed a private "interview. Would it not have been better to prolong a lie which for Chloris at "least had the semblance of reality? Whatever be the charm of Love, let him "always go blindfolded."

The man's figure is somewhat out of drawing.

The original sepia touched up with white, once in the Gigoux collection, fetched 4,550 francs in 1881 at the Mailand sale, to drop to 2,100 francs when Mr. Lacroix bought it at the Josse sale. It was signed and dated, an exception with Freudenberger's work for this series.

LA VISITE INATTENDUE

By N. J. Voyez l'Aîné. After S. Freudenberger

LA VISITE INATTENDUE.

Votre indiscretion, funeste à tous les deux,
Dans votre sein, Chloris, va jetter les allarmes
Du tendre amour quels que soient tous les charmes
Il doit avoir un bandeau sur les yeux

LA PROMENADE DU MATIN

By C. L. Lingée. After S. Freudenberger

LA PROMENADE DU MATIN

Belles, qui le matin d'une gaze voilées,
Prenez le frais des Boulevards,
L'Amour, en tapinois, est dans les contr'allées,
Qui sur vous fixe ses regards.

Un Abbé plus modeste, en baissant la paupiere
Fait croire qu'il n'y touche pas;
Mais il sait à propos gagner la Bouquetiere
Pour oser de plus près admirer vos appas.

## No. 6. LA PROMENADE DU MATIN

Engraved by Charles Louis Lingée in 1774

*Three impressions: etching, first finished and first published states.*

"Were it not for fashion's sake these belles would take no exercise, not even "an airing on the Boulevards, though sly Cupids, according to the rhyme, linger "on the side-walks there. But now they have *tronchiné*, since coquetry, on the "advice of Dr. Tronchin,[5] finds it pays to wear one's fair self out, for the sake of "displaying a *négligé* frock, the latest refinement in the art of pleasing. Indeed, a "willowy waist can well afford to show itself off in the short, close-fitting jacket "called *caraco* and a shapely hand to clasp a tall cane.

"The gallant abbé, who ogles Julie and her bosom friend, asks the flower-seller "to suggest whatever flowers are fit to interpret his feelings: a bright rose, a "double carnation? Well may he pretend to be above such trifles, yet how deftly "he wins to his side the nosegay girl."

Except for a slight stiffness in the limbs of both ladies represented, the composition is the most pleasing of Freudenberger's series. What Bourcard mistakes for the country is a glimpse of the Boulevards at the end of the reign of Louis XV.

Since the Gigoux sale of 1861 all trace of the original drawing has been lost, a circumstance which enhances the value of the etching.

## No. 7. LE BOUDOIR

### Engraved by Pierre Malœuvre in 1774

*Two impressions: first finished and first published states.*

"The more noisy society is, the more one longs for solitude, the very purpose "for which ladies have invented a boudoir, so that none but intimate friends should "be admitted there.

"In a studious mood Cydalise has taken up a book and dozes over it, under "the spell of too much argument. The author arrives and is told Madame is out. "Though his manner is decidedly forward, he can no more make himself heard "by the maid than read by her mistress. . . . Leave to your own writings the "privilege of lulling others to sleep" concludes the rhyme.

The wall panels of the boudoir mark the transition between the Louis XV and Louis XVI styles.

The original pen and bistre drawing, once in the Gigoux, then in the Goncourt, collection, dispersed in 1897, belongs to Mr. Edgar Stern, and shows that, in common with Lavreince, Freudenberger could not properly sit his figures.

LE BOUDOIR

By P. Malœuvre. After S. Freudenberger

LE BOUDOIR

N'entrez pas de vos avantages
Ne pouvez-vous de loin, à votre aise jouir

Du moins laissez à vos ouvrages
Le talent heureux d'endormir

LES CONFIDENCES

By C. L. Lingée. After S. Freudenberger

# LES CONFIDENCES

Ris, dans le pourtrait que ma muse folâtre,
Vont d'un amant chéri toute la perfidie
Ouvrez vos jeunes cœurs de telle confidence,

Songez que le plaisir n'est qu'une douce erreur
L'illusion fait seule le bonheur & constance
Amis, amans tout est tromperie

## No. 8. LES CONFIDENCES

### Engraved by Charles Louis Lingée in 1774

*Two impressions: first finished and first published states.*

"By comparing letters and minatures, Iris and Julie discover they are rivals, "and mutually agree to punish the treacherous gallant who pledged to both of "them life-long fidelity.

"What queer notions of honour are set up in society. No lie is tolerated "except in love affairs, and a man who has deceived several women may be quoted "as a paragon of probity. Ladies, after all, are responsible for the contradiction; "illusion alone makes happiness and constancy. Lovers, friends, and flirts: "deceivers every one of them."

If the soldier represented in the picture on the wall is the hero of the confidences exchanged between the two ladies, the order he wears does not seem to have been judiciously conferred.

The original in the collection of Baroness Willie de Rothschild has the same provenance as No. 1, and was likewise attributed to Moreau in the Berlin sale catalogue, which called attention to its having been overcleaned at the top.

## No. 9. LA PROMENADE DU SOIR

Engraved by François Robert Ingouf le Jeune in 1774

*First published state.*

"'Homme galant' and 'galant homme' are terms as incompatible together as "falsehood and truth. The man who has just deceived Iris and Julie now makes "up to Hortense, out for a walk with a friend in the cool of the evening. He "presents a posy to the former, but the latter is determined to win him over. "Vanity is as mischievous as personal interest."

Applied to such scheming characters the rhyme is guileless: "Beware of the "gift of a bouquet: love often lurks among flowers."

The setting of the composition is Watteauesque.

The original drawing, in the same collection as the preceding one, has the same provenance, was called "Park Scene" in the Berlin catalogue, and attributed to Moreau.

LA PROMENADE DU SOIR

By F. R. Ingouf le Jeune. After S. Freudenberger

## LA PROMENADE DU SOIR.

Jeunes Beautés qui fuyez l'esclavage,
Vous pouvez écouter des propos séducteurs :

Mais d'un Bouquet n'acceptez point l'hommage
Souvent l'Amour s'est caché dans les fleurs.

LA SOIRÉE D'HYVER

By F. R. Ingouf le Jeune. After S. Freudenberger

LA SOIREE D'HYVER.

Prenant ce Magazin à la fois légere
Qui connoit moins le Barreau que Cythere
Tendre Fanny, c'est perdre trop d'esprit
De vos discours sous cape il rit
Recevant vos leçons d'ecriture Molle
De vos mains tous vos la comme il presse

## No. 10. LA SOIRÉE D'HYVER

### Engraved by François Robert Ingouf le Jeune in 1774

*Three impressions: etching, first finished and first published states.*

"Fanny has a mania for dissertation: at twenty one can pick out one's pupils. "To show off her wit she undertakes to lead on the path of virtue a tall handsome "magistrate who is apparently more at home with flirts than with jurisprudence. "Gay, open, and artless, Mélite, who practises a different policy, appeals far more "to his heart. Both try to enslave him, but Fanny, who looks upon her rival as a "set-off to her own attractions, deceives herself. Her eyes go no further than her "eloquence with the young gentleman. See how he profits by her lessons . . . "he slips a note into the hand of Mélite."

Regardless of the text and of the evidence on the print, Bourcard describes as an old woman the lady who holds forth while reclining on an armchair, from which, through the artist's fault, she is about to slide off, probably to the delight of her rival. Louis XV silk panels on the walls are combined with the Louis XVI decoration of the room.

The original, once in the Gigoux collection, now in that of Viscountess Harcourt, fetched 2,200 francs at the Mailand sale in 1881, and 50 francs less at the Josse sale thirteen years later, when Mr. Lacroix bought it.

## No. 11. L'ÉVÉNEMENT AU BAL

Etched by Antoine-Jean Duclos and finished by François Robert Ingouf le Jeune, undated

*Two impressions: first finished and first published states.*

In the text this subject is entitled "l'Aventure."

"You cannot turn every other man into the hero of a novel. Better lack "energy and passion than be loaded with cares.

"For a fortnight Curval had not called on Daphne, being taken up elsewhere. "Céphise is attractive, has a lissom figure, and Curval makes an assignation with "her at the masked ball. On bended knees he begs her to take off her mask and "as he thinks he kisses her hand, he finds he is kissing that of Daphne, who "watched him all the while and has managed to put her arm forward in the nick "of time. The better to enjoy the effect of such a trick she lifts her mask and "either through weakness or vanity is ready to forgive. One often meets trouble "where one expects to find pleasure."

The lady's arm so cunningly stretched out is too stiff.

From the Gigoux collection the original passed to that of Baron de Béhague, at whose sale in 1877 it fetched 1,550 francs, to drop to 1,250 at the Josse sale in 1894 when Mr. Lacroix bought it, together with "l'Occupation" and "la Visite." Of the three sepias "l'Événement" alone has turned up again at the Le Breton sale in 1922.

L'ÉVÉNEMENT AU BAL

By Duclos and Ingouf le Jeune. After S. Freudenberger

## L'ÉVÉNEMENT AU BAL.

Le Bal [illegible]
L'amour [illegible]
Cent [illegible]
Il [illegible]

Mais c'est à Daphné qu'il en conte,
Il l'adora pour la trahir
Bien souvent on trouve sa honte
[illegible] trouver son plaisir

LE COUCHER

By Duclos and Bosse. After S. Freudenberger

LE COUCHER.

Les yeux chargés d'une douce langueur
Zelis va dans le sein d'un sommeil enchanteur
Reprendre une beauté nouvelle
Songes flatteurs on vous appelle

On livre pour vous nos âmes
De tendres Billets de la chaussée
A telle sort ou bon ton
Respectons le secret des Dames

## No. 12. LE COUCHER

Etched by Antoine-Jean Duclos, finished by Louis Bosse, undated

*Two impressions: first finished and first published states.*

"At the end of a busy and exciting day, before turning in with the help of her "maids and taking a well-earned rest, Zélie burns a few letters. She is angry with "her lover who failed to put in an appearance and yet she rather hopes her anger "may enhance the price of amends. Is she right or wrong? We should not pry "into the lady's secret; sleep will meanwhile give her a new beauty," vouchsafes the rhyme.

Again the decoration of the room is transitional; the carpet of a Louis XV pattern, the walls hung with a silk fabric called *chenille* because of its wavering velvety cords like caterpillars, still in vogue under Louis XVI; steps by the bed, a household relic from the time of Louis XIV, which did not, like warming pans, survive the Revolution. Vanloo's picture "l'Amour clairvoyant"—clear-sighted Cupid—engraved by Klauber, is distinctly recognizable on the wall.

The original, more freely handled than any other for the First *Suite*, after going through the Gigoux, de Goncourt, and Mühlbacher collections, was bought in 1899 for 8,200 francs by Baron Edmond de Rothschild. The same subject is reproduced *à la gouache* on the lid of a snuff-box in the Schliting room at the Louvre.

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After the text comes the official licence: "Read and approved of, this 15th day "of December 1774, Crebillon. Seen the approbation: let it be printed; this 17th "day of December 1774. Lenoir."

One of the two signatures is a curiosity in itself. CREBILLON *fils* (1707-1777) was the epicurean man of letters called "my worst work" by that inflated dramatist, his father, whose tragedies displayed an unusual love of the horrible. Although Mme. de Pompadour had him exiled from Paris on account of his licentious novels, he eventually secured the appointment of Royal Censor and, in an age of contrasts, became officially responsible for the morality of the writings of other authors. Apparently his books enjoyed a certain popularity in England, for Sterne is reported to have said: "Before I ever wrote anything I read Rabelais "and Crebillon."

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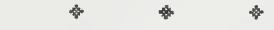
Into the full set of prints of the First Series before the numbers in this collection, two etchings, one proof, nine white tablet impressions have been inserted: a selection surpassed only by the copies in the Roederer and the Bordes libraries, if we leave outside competition the copy belonging to Baron Edmond de Rothschild, who, however, does not possess every one of the etchings and proofs.[6]

While plates after Moreau had never ceased to appeal to amateurs, in spite of the discredit cast for a long time on pre-revolutionary art, the renewed appreciation of Freudenberger's contribution to the *Suites d'estampes* dates from the revival of interest in French engravings during the last quarter of the nineteenth century. A superb copy of the First series, with the text and before the numbers, which at the Raifé sale in 1854 had fetched 181 francs, rose from 2,100 francs at the Béhague sale in 1877 to 4,000 francs at the Mühlbacher sale in 1881, and a bid of 14,800 francs for the three series together at the Marquis sale in 1890 sanctioned their pre-eminence over any other set of French prints. An auctioneer's hammer, if not the modern sceptre of criticism, is its most telling exponent.

Bourcard, who lays stress on the superiority of the plates after Moreau as compared with those after Freudenberger in point of drawing, charm, and price, forgets to add that the documentary interest of the first twelve sepias does not lag behind, that the three series are inseparable, their character being coherent throughout, and that the merit of the whole work grows with each part.



A 32mo adaptation of Freudenberger's compositions, reversed and unsigned, was inserted in the Almanac of Gotha for the year 1776, each numbered plate facing one of the twelve months.[7] The impressions are weak, but the little volume, the thirteenth of that standard year book, is rare and accordingly in demand.

A folio reproduction of the *Histoire des Mœurs et du Costume des Français dans le XVIII^me^ Siècle*, issued in Paris in 1878, contans the twelve prints after Freudenberger, re-engraved by "the best artists"—modern, anonymous artists, whose touch proved to be more metallic than supple. A. de Montaiglon wrote for it a commonplace preface: Ch. Brunet revised the text by Restif; the only feature of any interest being the life of Freudenberger translated from the German. Otherwise, with this ambitious publication, the editor, L. Willem, filled no gap in the bibliography of French manners and costume.

[1] Portraits; religious subjects; ancient history; mythological subjects; allegories; court festivals and public events; scenes of contemporary manners, or *Suite d'estampes*; various subjects; book illustrations; decorations, addresses, theatre programmes, ex-libris; sketch books, landscapes, and rudiments of drawing.

[2] Had Bocher lived to continue his great *catalogues raisonnés* of the engraved works of eighteenth-century artists, it would be possible to classify the states of each plate after Freudenberger as minutely as those of both *Suites* after Moreau.

3 The Enlightened; a name given to a society of German freethinkers and political idealists at the end of the eighteenth century.

4 For the information connected with the famous auction of 1891—*cujus magna pars fuit*—we are indebted to Monsieur E. Rahir, who accompanied Mr. D. Morgand to Berlin at the time, and has handled since then almost every complete copy of the *Monument* in existence.

5 See No. 13 of the Second series, "la Déclaration."

6 Although the Grangerizing process dates from the middle of the eighteenth century, when portraits were first introduced by the vicar of Shiplake into his *Biographical History of England*, Bouchot, a purist on the subject, disapproves of what he calls Museum books: "the craze of monomaniacs goes further "than the real merit of any work. Up-to-date bibliophily indulges in the distinctive sport of interpolating "in the illustrations, as they originally appeared with the text, earlier states of plates procured at great "expense, thus forming masqueraded, mongrel editions which old-time editors would have condemned."

Bourcard wrote in 1885: "an extravagant refinement on the part of later collectors has arbitrarily "created these fine miscellanea of etchings, proofs, and white tablet impressions, unheard of when the "original illustrated editions appeared."

7 The *Almanac de Gotha*, published since 1764 in two editions, one German, one French, at first contained only the genealogies of Royal and mediatized families. Gradually it became a universal diplomatic and statistical year book, illustrated with likenesses of sovereigns, princes, and an occasional statesman. The volumes most sought after are those of 1776 with the adaptation of Freudenberger's plates for the *Monument du Costume* and of 1786 with Chodowiecki's figures for *la Folle Journée* or the *Mariage de Figaro*. Vignettes of popular novels, models of head-dresses and gowns from Paris or Leipzig were included in others. A small print of Emperor Francis II, opened in 1793 the series of official portraiture.

# SECOND AND THIRD SERIES

## After MOREAU LE JEUNE

Twenty-four engravings by Baquoy, Camligue, Dambrun, R. de Launay, Delignon, C. and H. Guttenberg, Halbou, Helman, Malbeste, Martini, Patas, Romanet, Simonet, Thomas, and Trière, issued between 1776 and 1783.

### SECOND SERIES

Bocher, Nos. 1348-1359.

NOBODY knows what circumstances brought about a change of artist for the most vitally real and, to a certain extent, the most dignified pictures of society and its outward trappings under Louis XVI. The editor had apparently taken for granted that a few groups of finely dressed ladies and gentlemen drawn within a decorative setting would suffice to ensure the sale of the publication. But although the first twelve plates presented an attractive and authentic record of fashions and styles, yet Moreau le Jeune and not Freudenberger was called upon to proceed with the same figured chronicle, by contributing to it a series of compositions of a higher order.

Said the new advertisement: "to obviate the dryness of merely descriptive "prints and at the same time to convey an idea of the manners prevailing in our "own time, each scene has been derived again from the daily life of ladies of "rank. . . . Having endeavoured to portray with still greater accuracy some well-"known personalities, as well as the dresses and furniture of 1775 and 1776, we "feel confident the public will acknowledge the superiority of the second over the "first section of the work."

Did Freudenberger give up the task of his own accord, or does the reference to more accuracy and to finer illustrations mean that the twelve engravings after him had disappointed editor and subscribers? We may well discard the supposition that he may have been waived aside through deficiency, but we should not over-estimate his contribution to the *Suite d'estampes*. To assert that "never was "Freudenberger better inspired" is to ignore his best achievement, one of the

most desirable prints of the school. No "Lever," "Toilette," or "Coucher" of his invention comes up to the delightful French character of "le petit Jour" (No. 177), owing to its interpretation by N. de Launay, who obliterated that streak of clumsiness which mars every other work of the Bernese draughtsman. And to admit that Moreau did not lag behind his predecessor is to overlook whatever appears forced or weak in the First Series next to the compositions for the Second and Third, by an artist of rare essence even at a period when elegance and measure were qualities too widespread to be privileges.

Certainly, if one's standard of comparison were the *Grande Gallerie des modes*, the official organ of dressmakers, Freudenberger, who restricted his imagination to the lady in her bath and the lady out for an airing, would prove to have been the most accurate reporter of the two. Moreau, on the other hand, who had already displayed his mercurial touch on the Songs of La Borde, the Molière of Bret, the Baskerville Ariosto, and was engaged on the Brussels edition of Rousseau, could well afford to create scenes, actors, and to a certain extent even costumes. Indeed, his work on the Second *Suite d'estampes* reveals an original plan, that of the history of the young mother. Seven sepias out of twelve deal with maternity, not as a trouble and a burden, but from the lofty standpoint extolled by Rousseau.

Having arrived at this point of view, the authors of the *Guide de l'amateur de livres à gravures* acknowledge that "nearly every one of the groups so skil-"fully and exquisitely contrived by Moreau is a triumph. If ever the continuator "rested after them, well might he say 'artem cestumque repono.'" Whether given to classic quotations or not, the Master would hardly have added "exegi monumentum," for only a German publisher could label these delicate pictures of manners *Monument du costume*: a wording just short of *kolossal*.

Probably with a view to attracting subscribers of a gullible or a tuft-hunting disposition, the editor boasted in the preface to the Second Series about "an "endeavour to portray some well-known personalities." Though the statement applies to the First Series as well, no composition by Freudenberger shows any intention to impart individuality to neat, pretty, and otherwise featureless figures. Incomparably more characteristic and aptly likened to the memoirs of the time, the drawings contributed by Moreau were not meant to illustrate any special event, reception or *assemblée*, but to represent in a generic way the life of people of fashion. Thence a vague uniformity of youth and expression on the feminine countenances introduced, outside the reach of portraiture. The men appear to have been endowed by the artist with more personality; not sufficiently, however, as to admit—perhaps with one exception—of the positive identification of any character. A few attractive suggestions tentatively put forward on the strength of some feeble resemblance will be quoted here as the corresponding subject comes to be reviewed.

A slight alteration in the title of the new issues coincided with the change of draughtsman. The editor, who professed no longer to be concerned with a history of French *mœurs*, had probably realized that the ethical purport of a word derived from the Latin *mores* was above the limitations of a set of graphic documents of dress, decoration, and deportment, admirable in their way, but hardly fit to reproduce the natural and acquired habits of mankind in the practice of good and evil, which constitute a nation's morals. Thenceforth the prints to be published must be solely concerned with French styles and costumes. On the second and third frontispieces the term *mœurs* was accordingly replaced by that of *modes*, a more concrete and less ambitious substantive, in keeping not only with the possibilities of pencil and burin, but also in closer touch with the requirements of subscribers, to whom the evolution of mere externals, the cut of a *polonaise* gown, the curves of an easy chair, the encroachments of a new classic style meant much more than a course of lessons on ethnography.

The scheme of the work, as taken up by Moreau, was slightly modified. The pictures are larger, without decorative borders to set them off, there having been no need to gild the lily. Each corresponding engraving went through a number of states varying from four to seven, distinguishable by differences described by Mahérault, and more minutely by Bocher, which may be summed up as follows:

Not counting etchings and trial proofs the first finished state is before letters but with the date; the second with artists' names, date, title in *lettres bâtardes*—a slanting round hand—and Royal privilege, A.P.D.R. without numbers. The third with reference numbers, from 13 to 36, was the state facing the explanatory text and distributed to subscribers. As a regular issue it corresponded practically with the prints of the Freudenberger *suite* with shaded tablets before the numbers; but, owing to sundry dissimilar intermediary alterations which occurred on ten of the plates, the published state was actually the second in "J'en accepte l'heureux présage," "les Adieux," "la Rencontre au Bois": it became the fourth in the "Partie de wisch," "la petite" and "la grande Toilette," "le Rendez-vous," "les Délices de la maternité": the fifth in the "petits Parrains" and the "Souper fin." [1]

Probably because twenty-four unnumbered illustrations forming a consecutive series could not be easily filed in proper order, the advisability of a state with numbers immediately forced itself. To the knowledge of Mr. Danlos there exist only two complete sets of both series with privilege without numbers, but they are not accompanied by the text; all other extant sets issued with the text in 1776 and 1783 respectively have reference numbers on the lower left-hand corner. On a minor detail Edmond de Goncourt is inaccurate. He describes the third or published state of the Moreau series "on fine wove paper" as bearing no reference numbers.

On Nos. 13, 14, 16, 17, 19, 20, and 24 the artists' names are inserted within a break in the square line bordering each plate; they are written immediately under

it on Nos. 15, 18, 21, 22, and 23. With the exception of No. 13 no plate bears the artist's address.

The fourth, or last state, served to illustrate the stories written by Restif round the same compositions published in 1789 at Neuwied and entitled *Monument du costume physique et moral.* Dates and numbers under each print were omitted and, as the King's privilege had been suppressed that year, the initials denoting it were erased. Somewhat worn out, the plates lost cast.

Amateurs, apt to wonder why two or three subjects from the Second and Third Series, not quite as attractive as the others, should be comparatively scarcer, forget that at the time of issue these prints could be separately purchased. Perhaps the most pleasing were put away in portfolios and somehow escaped the massacre of eighteenth-century works of art. The "Sortie de l'Opéra," however, a general favourite in France, is, according to Mr. Danlos, the rarest of all.

Etchings and proofs after Moreau appear to have been as few as those after Freudenberger, and again no complete set of them is known. "May the luckiest of "amateurs," write Cohen and Ricci, "lay his hands on an occasional unlettered "impression, even though fastidious collectors must be satisfied with prints "bearing artists' names and titles, as long as the initials A.P.D.R. are still there."

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Moreau, who three years before had etched and finished himself his own illustrations for the *Chansons de La Borde,* did not impart a similar prerogative to the work which was to set the seal on his reputation, but it may be assumed that the editor left to him the choice and supervision of the engravers.

A close examination of the Second and Third Series as well as of the First reveals that uniform technique which dissentious critics dilate upon, either as the prerogative or the failing of the French school, according as in their retrospection the needle and the point should have created originality of expression or been merely objective, unindividual tools.

A misconception of the engraver's calling, a derivative art inseparable from craft and routine, lies at the root of the controversy. Even as lovers should not reckon on more than one year's mutual constancy, even as cats cannot do better than purr and draw in their claws, what else need be expected of burinists but the intelligent reproduction of pictures or drawings with a different medium? The English author of a preface to a selection of "French line engravings" pretends to miss on this score more than his due. Not only does he consider that "French "engravers attained their finest results by collaboration"—a sweeping assertion needing a few superlative proofs—but in his opinion "the lesser achievement of "carrying on tradition was absent from the prints of the period," and he laments "the lack of the underlying consciousness of the endeavour to produce for a cause "or an ideal."

Whatever initiative on the part of apprentices may have been stimulated in the workshops of Cars, Wille, and Lebas, under the patronage of great amateurs, the rational training of engravers was bound to be conservative, in order to uphold a standard method of performance, even to the exclusion of genius of a high order and of emotional gifts. Skill as draughtsmen, deftness in handling a soft, graphic, and brilliant point, close adherence to the subject to be interpreted and, if needs be, to be improved upon, made the names of de Launay, Beauvarlet, Simonet, and Lemire the synonyms of perfection in their own avocation. Yet these men were satisfied to sink their artistic personality into that of the masters they copied, while the essential features of the single-toned process did not alter sufficiently to impart to their respective lines a distinctly individual quality. No other liberal corporation showed more professional restraint.

"In spite of it," concludes the writer just quoted, "one remains content with "the delicate charm and decorative sense pervading the best productions of the "period." The narrow benefit, no doubt, of this concession may be extended to the *Suite d'estampes*. Can one imagine the exquisite trilogy handled in an independent spirit by twenty-two artists bent on asserting their originality, apt to take liberties with Moreau's touch, to alter his play of lights, disturb the golden transparency of his bistres, and unlink the sweet harmony of the two series?

Never insular or over-critical, Lady Dilke splits no straws over "the brilliant "art of men rising to a splendid excellence in the remarkable pages which make "us turn impatiently from the slighter graces of volumes more popularly repre-"sentative of the press of the day. The light needle which Aveline brings to "sketch in Eisen's headings to the Satires of Boileau: the even more fairy-like "grace with which Prévost handles the slender fancies spun by Cochin's early "genius about the 'Pastor fido'; the delicate work spent on the foolish 'Origine "des grâces': all these, triumphs of art in their way, we may weary of, but the "*Monument du costume* remains a work to which one turns with never ceasing "delight."

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With the exception of ROMANET, none of the seven engravers of the First Series was employed on the Second and Third. HELMAN and MARTINI each interpreted four of the compositions, Henri GUTTENBERG interpreted two, so did PATAS, who also finished a third one etched by BAQUOY; one was entrusted to TRIÈRE, who etched another besides, to be completed by ROMANET; the remaining ten were the work respectively of BAQUOY, CAMLIGUE, DAMBRUN, DELIGNON, Carl GUTTENBERG, HALBOU, Robert de LAUNAY, MALBESTE, SIMONET, and THOMAS.

The biographies of seven among these men, not given as yet in our catalogue find their appropriate place here.

The forefathers of Jean-Charles BAQUOY (1721-1777) had been engravers for one hundred and forty-five years. His own father trained him to handle with delicate emphasis a warm, luminous burin, and he disseminated many vignettes among the finest editions of the time, the Ovid of Banier, the *Baisers* of Dorat, an exquisite gem faceted by ten different artists with such homogeneity that one hand alone might have wrought it. His contribution to the *Suites d'estampes* includes, besides one of the best plates, "C'est un fils," the etching for "les petits Parrains" with its striking torchlight effect.

That CAMLIGUE was imperfectly known among members of the craft may be inferred from the fact that Basan's Dictionary passes him over and that, beyond saying that he worked *circa* 1785, Portalis and Beraldi assign no other date to his biography. His print, "le Pari gagné," is not one of uncommon merit, but amateurs regard him as a specialist of diminutive work. His signature, in fact, can be deciphered with a magnifying glass on the "petits Parrains, les Adieux, la Dame du palais" in the octavo edition of the Second Series published in 1776, and sought after as the adjunct to a complete copy of the original folio.

Isidore Stanislas HELMAN (1743-1806), who under Lebas had been one of the fellow apprentices of Moreau, was admirably qualified to interpret his sepias. On the plate for Molière's *Malade imaginaire* this Flemish artist left a capital example of the discreet use of the stipple, and on "N'ayez pas peur, les Délices de la maternité, l'Accord parfait, le Souper fin" he displayed a keen intuition of the tactile values of four among the finest drawings for both *Suites d'estampes*.

Being in sympathy with the new order of things, he applied himself "to "popularize the most moving events of the Revolution," after some ponderous pictures dedicated by Monnet to the Council of the Five hundred. With no less enthusiasm Helman greeted the advent of Caesar, and together with Augustin de St. Aubin engraved on a large allegorical scroll the military and civil feats which had brought forth the Empire. Among his best works Portalis and Beraldi mention the "Jardinier galant" after Baudouin (No. 16), and the "Roman dangereux" after Lavreince (No. 265), the quintessence of contemporary taste.

Robert de LAUNAY (1754-1814), trained by his brother Nicolas, was mainly occupied with vignettes after Moreau, Cochin, Freudenberger, Marillier, and with several contributions to huge volumes reproducing pictures from the Choiseul, the Poullain, and the Palais Royal galleries. The technique of "les Adieux," a splendid plate signed by him for the Second Series, is so perfect that no one can say how far he had a hand in it himself, or how much was due to Nicolas, whose name, conspicuously absent from this large triple set, constantly occurs on Moreau's book illustrations. Under the title "Cachette découverte" Robert de Launay interpreted anew the "Armoire" after Fragonard (No. 137).

Georges MALBESTE (1754-?), a pupil of Lebas, is chiefly known as the etcher of the "Revue du Roi" in 1769, after Moreau, finished some years later by

Liénard and Née. Lamy, the publisher, besides advertising it with a prospectus, promised subscribers that the work on the whole plate would be carried out as carefully as on "le Coup de vent," an episode separately printed from the same subject, where a spectator at the review loses his hat in a gust of wind. This brilliant specimen, entirely engraved by Malbeste, made his reputation; but his capital achievement was to be "la Sortie de l'Opéra," held by most critics as the gem of the *Suites d'estampes*.

Pierre Antoine MARTINI (1739-1800), an Italian who had found his way to the *atelier* of Lebas, though more successful with regular prints than with vignettes, laid himself out specially for a work partaking of both styles. He engraved views of picture Exhibitions with such skill that every canvas minutely represented could easily be identified according to the technique of the respective masters. Two among these fine plates, "The Salon of 1787 or *Lauda conatum*"—commend the effort—showing, among others, two portraits of Marie Antoinette by Vigée-Lebrun, and the "London Royal Academy" of the same year, were after J. H. Ramberg; but an earlier one, inscribed: "exact view of the arrangement of the pictures at "the Louvre in 1785, engraved from memory and finished during the Exhibition," suggests that Martini himself had drawn it straight away on the copper. For the *Suite d'estampes* he interpreted as many as four compositions: "la Déclaration, les Précautions, la Dame du Palais, la petite Toilette." Lady Dilke writes: "we can find no more magnificent example of the works of others engaged than "the 'Déclaration de la grossesse' by Martini, whose four engravings in this "splendid publication constitute his most important claim to notice."

As the clouds of troublous times gathered over France, and for him the Revolution had no charm, Martini repaired to sleepy old Parma, his native place.

How vague be the biography of N. THOMAS, probably a pupil of Ingouf Senior, is shown by the dates 17...-18..., which Portalis and Beraldi assign to him. Judging from several vignettes for the *Histoire de France*, the *New Testament*, the Voltaire, and the Gresset after Moreau, he was a fairly good burinist, who with "Oui ou non," for the Third Suite proved to be equal to a performance on a large scale and to the subtlest effects of chiaroscuro.

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Besides twelve plates, the Second Series contains fifteen pages for the title, the preliminary discourse, the text, the licence to print, and the King's privilege granted on 23 April 1777 for six years to Eberts, and valid also for the third section of the work, "on condition that the printing be carried out with fine "characters on good paper." Obviously the luxury of having the text engraved was indulged in by the editor of his own accord: no royal authority would impose it as a condition upon him.

For non-subscribers the price of the new series amounted to forty-eight livres "including the discourse," which begins by drawing a distinction between various articles affected by changes of fashion. "Because of its usefulness, furniture is "less liable to alterations, while the outward appearance of things that owe their "existence solely to the whims of the people who use them, is bound to vary. "Head-dresses are an instance in point: most of them contrived regardless of "good taste." Such being the case in the annals of luxury, the publishers of the prints after Moreau express the intention of continuing to reproduce fixtures and ornaments of all shapes. Referring to personal apparel they condemn corsets and advocate a revolution which should banish those evil, unseemly moulds, originally suggested by breastplates, whereby ladies endeavour to alter or correct the forms with which nature has endowed them. "And yet there can be such a thing as a "handsome figure, without its having been procured at the expense of one's health "or of that of one's progeny; in fact, this new series of pictures will show that "elegance and ridicule have nothing in common.

"The occasional revival of the fashions of past centuries is an evidence that "inventions are liable to exhaust themselves. By supplying these materials and "documents, we place new resources at the disposal of dressmakers and enable "them to compare between old and modern garbs."

Having announced that the Third Section would deal with the dandy and his calling, the preface concludes by inviting subscribers to view the drawings in course of preparation at Moreau le Jeune's, Cour du Palais, Hôtel de la Trésorerie, or else Rue de la Feuillade at the residence of Mr. Eberts, banker and art patron, who was again the editor, while the name of Prault, King's printer, appears only on the imprint.

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We have touched already on the disputed paternity of the short essays which accompany the prints after Freudenberger. In a preface to the *Monument*, re-edited by Brunet in 1876-8, Montaiglon, who looks upon the original text as the most appropriate and curious, does not hesitate to give it to Eberts, notwithstanding its recurrent truisms and too obvious a concern for the circulation of the serial among dressmakers and decorators, urged to take it up almost as an organ of their trade.

According to the same critic, Restif, who undertook to describe afresh each composition, made the mistake of splitting the subjects into as many independent themes instead of adhering to the coherency of the original scheme. Montaiglon is right there: so he is in looking upon the first twelve plates as the introduction to the following twenty-four, but his assumption that Freudenberger meant to picture the life of a young lady of quality up to the time of her betrothal is naïve,

there being no pretence whatever on the part of this particular damsel to behave like a marriageable one.

Though the attribution of the thirty-six stories, published between 1774 and 1783, to N. E. RESTIF de la BRETONNE (1734-1806), rests on no plausible foundation, yet his avowed authorship of the *Monument du costume*, after which the triple set was eventually renamed, and into which the fourth state of the engravings was inserted, entitles him to a notice here.

His biography reads like the oddest of his tales. Uncommonly handsome, with a bold expression and a refined deportment, though always badly dressed, he was the son of a farmer at La Bretonne, and having been expelled from a seminary for precocious misbehaviour he became a printer's apprentice at fifteen. Thereupon the better half of his employer, a sort of tame Medusa, proved in his reckoning to be already the twelfth of those dark, brown, and fair conquests, who induced him to adopt the motto "all for women and through them." Having tried marriage as a speculation, he was robbed and abandoned by his English spouse, Harriet Kircher, after whom he wrote "the Unfaithful."

From the time when the French lower classes created a demand for sensational literature, Restif, not a talented man, yet almost a genius, became *par excellence* the people's author. With an incredible fecundity of imagination, a fair power for description, a declamatory style, eloquent, long-winded and pathetic in turns, he brought out two hundred and three volumes, redolent of sickly boudoirs or suggestive of low haunts of debauchery, but shedding light on certain aspects of Parisian life before the Revolution. Having caught Rousseau's hobby for the regeneration of society, he dabbled in various reformative theories, on the principle that man's lack of forethought is the sole source of evil. In his philosophy, to be good was to be happy, though the wicked are not to blame, since nature is responsible for their tendency. Interest alone should regulate human affairs; with a properly organized civilization virtue is useless; the highest ideal of mankind must be to relapse into primitive conditions.

Having given to moralists his vitiated soul to dissect under the title of "Mr. Nicholas or human hearts revealed," Restif was variously hailed as a live Faublas, the Diogenes of novelists, the Rousseau of the gutter, the Voltaire of chambermaids, a French Richardson in his cups, the most electrified character of the day, the fiery advocate of literary realism and simplified spelling. Success turned his head: he fancied himself above Newton, he tendered advice to Mirabeau and Sieyès. His fortune and notoriety having been swept away by the Revolution, the protection of Carnot and Mme. de Beauharnais—the future Empress Joséphine—secured him a clerkship in the dark room section of the Ministry of Police, where his days, accordingly, ended in obscurity. Cazotte, Dindonet, Maribert, Courtenay, Benigne, Noilliac, were all pseudonyms of his.

Not the least whimsical feature of Restif's prose lay in the illustrations

devised for it by Binet, under the author's exacting supervision, and engraved by Baquoy, Pauquet, Giraud, at the expense of Grimod de la Reynière, a wealthy patron of gastronomic fame. These two hundred and thirteen vignettes overdid the neo-Grecian ideal of Moreau and of Falconet, by adhering throughout to the unbalanced fairy-like type of "a soulfully dressed woman," with a small head, long limbs, a wasp's waist, and whose attractions were held to be in inverse ratio to the size of her tiny feet.[2]

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The text of the original edition shall guide us again to describe the plates after Moreau le Jeune. Were we to turn into English the title of each subject, five of them, in the opinion of an American collector and scholar, would offer special difficulties, viz.:

"(*a*) *La Déclaration de la grossesse* is untranslatable satisfactorily, "simply because the English mind shuns such direct natural subjects and no "English picture would be openly so called. Either a literal translation "should be given—as did the editor of *Pictures of Life* in 1790—or else "the meaning should be approached by some awkward periphrasis such as "'the expectant Mother.'

"(*b*) *Le Rendez-vous pour Marly.* 'Assignation,' the word used in "*Pictures of Life*, has an offensive meaning in these twentieth-century days, "while 'Rendez-vous' has become in fact an English word. 'Starting for "Marly' might do.

"(*c*) With *le Seigneur chez son Fermier* accuracy of translation fights "against accepted usage to-day in the words *Seigneur* and *Fermier*. Again "a vague periphrasis is suggested, such as 'A Visit to the farm.'

"(*d*) *Petites loges* do not exist in English theatres. 'The Stage-box' is "as practically accurate as possible.

"(*e*) *Le Souper fin.* As no generally accepted concise expression in "English conveys the exact nuance, 'Supper party' does as well as any-"thing, leaving the picture itself to supply what may be needed."

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## No. 13. LA DÉCLARATION DE LA GROSSESSE

### Engraved by Pierre-Antoine Martini in 1776

*Two impressions: etching and published state.*

The only print of the Second and Third series to bear by way of publisher's address, under A.P.D.R., the mention: "se vend chez Mr. Moreau au "Palais, cour du May [*sic*], Hôtel de la Trésorerie."

Bocher quotes five states of it, including the etching, as he does in every case.

"Feeling the symptoms of a condition new to her, Céphise realizes that "spinsterhood had its advantages. She sends for her mother, who hastens to her "side, accompanied by Æsculapius.

"There are two kinds of physicians. The disciples of Gallienus and "Hippocrates seem to attach little or no importance to ailments which are only "made much of in fashionable society. They prefer to try and raise the dead, or "else come to the rescue of some ignorant colleague of the new school, who "earns more money than they do merely by making himself agreeable at the bed-"side of patients. Erudition and experience are hardly of any avail to a doctor, "unless he can talk pleasantly, retail gossip, discuss the latest play, prescribe a "diet of pure water and promise to watch its effects.

"The eminent practitioner called in this case is easily recognizable by the "little care he takes of his personal appearance, as well as by his earnestness in "discussing the young woman's condition. He lays stress on the outcome of an "alliance through which a noble name will be handed down to yet another genera-"tion.

"The unmarried sister is sent out of the room; though, judging by her gesture, "she guesses the purport of the consultation."

Throughout the three series the text makes no more explicit reference than this to the intention expressed in the introduction "of portraying some well-known personalities." Do we behold here, as Mr. G. Schefer thought, the countenance of Dr. Tronchin, previously referred to in the comments on the "Promenade du matin" after Freudenberger? Théodore TRONCHIN (1709-1781), a Swiss physician of inexhaustible beneficence, member of many academies, was the most renowned inoculator of his day, the healer of Royalty, patronized by the Duke of Orléans and Lord Bolingbroke, on friendly terms with Diderot, Thomas, Rousseau, and Voltaire, who called him "drinkwater Apollo." It was he who, questioned upon the efficacy of a drug in vogue, replied: "hasten to take it, whilst it cures." His neurology,

LA DÉCLARATION DE LA GROSSESSE

By P. A. Martini. After J. M. Moreau le Jeune

# Déclaration de la Grossesse.

A.P.D.R.

N° 13 *Se vend chez Mr Moreau, au Palais Cour du May Hotel de la Trésorerie.*

based on the laws of excitement and depression which govern mental life, helped ladies of rank, "no longer interested in their own thoughts," to endure their sweet existence by means of psychologic prescriptions rather than through moral exhortations. Writing in 1774 the Duc de Lévis dwelt on the influence of Tronchin over patients of the gentler sex: "I can only compare the submissive confidence he "enjoys with the reverence entertained by our grandmothers towards their spiritual "advisers. As a matter of fact the preference granted nowadays to the body over "the soul accounts for the substitution of one affection in place of the other."

But as the consultation figured on this composition did not concern a specialist of vapours, is it likely that Moreau, familiar as he was with the various phases of the life of a definite social class, should think it fit to introduce into "la Déclaration" the profile of the great comforter of little souls? Would he not rather have drawn for the occasion a likeness of Dr. Lorry, as the perfect type of a contemporary fashionable accoucheur, who carried a sensitive heart on his sleeve and knew how to question nature without lifting the veil of modesty. Introducing him to a friend, the Countess d'Adhémar wrote: "He understands our ailments so thoroughly that "I am inclined to think he has been in an interesting condition himself at some "period or other of his career."

The allusion to personal untidiness contained in the text, to which Moreau, by the way, gave no heed in his drawing, is lost on posterity as a clue to the identification of either member of the faculty.

Restif's comment on the same plate for the *Monument* of 1789 begins with an ethical sentence: "By dint of maidenly reserve, candour, and judgement a wife "may long retain her husband's love."

The series of what Messrs. de Goncourt call "historic sepias, carried to the "last degree of observation" shows us first into a morning room fitted up in the latest taste. Far from bringing into the task, as Freudenberger did, a spirit of transitory compromise with the recent vagaries of spiral lines, Moreau went deliberately for inspiration to the Græco-Roman models by which interior decoration was the first to benefit, before architecture, sculpture, and painting. The parquetry of the floor, a carved overdoor, stripes of Pompeian design along the wall panels, two Beauvais screens, the armchairs, the table, a reticule, a china bowl: each ornamental feature and, with the exception of the *bonheur du jour*—a what-not of Louis XV origin—each piece of furniture an invaluable document for the study of a style then about to be named after Louis XVI.

Having introduced screens into almost everyone of his vignettes for Molière, even when they played no part in the scenes represented, Moreau was more sparing of them in the *Suite d'estampes*. Wellnigh discarded nowadays, screens contributed to comfort in the spacious French apartments of yore, by creating a recess into a large room, thus admitting of some intimate conversation near the fireplace, while proving a shelter both against draughts and against bores.

The attitude of the young sister at the door reminds one of eavesdropping Damis in the illustration by the same hand for the Bret edition of 1773, where Tartufe bends towards Elmire.

The original drawing has the same provenance as No. 1. From the collection of Lord Carnarvon, who had bought it of D. Morgand in 1891, it has passed to that of Mr. Irwin Laughlin in Washington. A study in black and white for the seated figure of the elderly lady, larger in size than the finished composition, is in the collection of Mr. S. Guiraud in Paris.

A comparison with the corresponding plate shows that Martini, probably to save time, copied the sepia as he held it before him, with the result that the engraved subject is in reverse. A copy entitled "la Conversation" and signed "J. Blot d'après Moreau" was lithographed by A. Bry for *l'Écho des artistes*, a magazine of the time of Louis Philippe.

LES PRÉCAUTIONS

By P. A. Martini. After J. M. Moreau le Jeune

Les Précautions.

A.P.D.R

## No. 14. LES PRÉCAUTIONS

### Engraved by Pierre-Antoine Martini in 1777

*Two impressions: etching and published state.*
Bocher: five states.

Having told us in "la Déclaration" that Céphise made a great alliance, the inconsistent author of the text informs us now that she married for money and thus endorsed the name of an upstart with her noble ancestry. "She has to pay "for it, having temporarily to do without amusements and be satisfied with a new "home circle. She often goes to church and is carried in a sedan chair by stalwart "liveried bearers. Intentional coquetry lingers through the *négligé* of her attire: "her delicate looks attract attention. For the time being her most assiduous *galant* "is her husband, on whose arm she leans, while descending the stairs, not without "some slight apprehension."

Because a relative, who accompanies the couple, wears the *chenille*, the narrative dwindles away to a disquisition on the various styles of hairdressing for men. "The latest thing for a dandy on a journey or in rainy weather is to tie his hair in "a silk pouch hanging at the back of his head. The size of *chenilles* has been "much reduced: they are rounded now and called *crapauds*."

The church shown in the distance is that of the Assumption, in the Rue St. Honoré, built between 1670 and 1676 on the plans of Ch. Errard, Director of the French Academy in Rome, and freely criticized "on account of its cupola looming "like a heavy turban out of proportion with the edifice it crowns." In 1793 the adjoining convent was turned into barracks for the Swiss Guard—*cent Suisses*.

The original, in the collection of Baron Edmond de Rothschild, has the same provenance as No. 1. An etching of it fetched 950 francs at the Mahérault sale; a long price in 1880.

## No. 15. J'EN ACCEPTE L'HEUREUX PRÉSAGE

Engraved by Philippe Trière in 1776

*Two impressions: proof before letters and published state.*
Bocher: four states; no etching known.

"Fashion's chains are wrought for us ere we enter this world, and baby's "layette includes all sorts of fetters for the limbs. Nature knew better; why not "let her have her way? Of late, however, infants are no longer bound as closely as "criminals.

"Céphise and her husband select the wearing apparel of the expected heir and "the first thing produced out of the basket is a blue cap, not a pink one. Surely "*it* will be a boy."

Since the time of Louis XIV large bedrooms, especially in stately country residences—châteaux—were fitted up with an alcove, as shown here, flanked by bull's-eyed windows over the doors of two adjoining, very narrow, dressing rooms.

The original from Mlle. Angelo's collection has passed to that of Miss Alice de Rothschild at Waddesdon.

The print, as pointed out by Portalis and Beraldi, is the least successful of the series.

J'EN ACCEPTÉ L'HEUREUX PRÉSAGE

By P. Trière. After J. M. Moreau le Jeune

*En accepte l'heureux présage.*

A. P. D. R.

N'AYEZ PAS PEUR, MA BONNE AMIE

By I. S. Helman. After J. M. Moreau le Jeune

N'ayez pas peur, ma bonne Amie.

## No. 16. N'AYEZ PAS PEUR, MA BONNE AMIE

Engraved by Isidore-Stanislas Helman in 1776

*The published state.*
Bocher: five states.

"Céphise worries over her imminent accouchement. The moment it is over "you won't give it a thought, warrants a friend: I have had four children and am "none the worse for it.

"The Abbé drags in a woman's duty to society and the company silences him "with such lively epigrams, that interesting Céphise almost forgets her anxiety."

With deference to Céphise and her visitors, the most delightful figure on the scene is the Abbé, who voices an assuasive entreaty: "Have no fear, dear lady." Two minor mates of his may be found among the book illustrations drawn and engraved by Moreau himself; one in "la Toilette" for the *Chansons de La Borde*, the other on the tail-piece of "Muscambre, parfumé de musc et d'ambre" set like a jewel within an arabesque among Laujon's "À propos de la folie." The hero of Freudenberger's "Promenade du matin" is left some distance behind, and not even the secretary at the writing table in "le Lever" of the Third Series is a serious rival.

Up to this day the Abbé Pommyer lives and smiles on a pastel by Latour as the prototype of an amiable and cheery corporation, the abstract and brief chronicle of the time. Although under the old *régime* the frock could not make a monk, a short cape, a skull cap, a good supply of tact, manners, and wit went far towards securing a young gentleman of small means the decorative if not very ascetic sinecure of an Abbé. "One is thankful to the Abbé for his devotion to fine people, "since this feature of his calling seems to afford him such perfect delight," wrote Sénac de Meilhan. His busy idleness would not lack method. Every morning he sent out a few prettily worded notes about nothing in particular, merely to charm or amuse his fair friends. Proceeding on a round of calls, he distributed pointed remarks on the topics of the day and passed round the company fresh gossip and jokes, like lozenges out of a gold *bonbonnière*. However serious the subject discussed before him, he would find at once a pretext for jesting, or signal his exit with some clever sally.

To watch him in the discharge of professional duties, as the cushion and buffer of a lady's existence, one should turn to this particular chapter of a history of manners. More so than on Helman's capital print, the amenity and grace that

typify the *Abbé galant* as a character apart are revealed on the sepia itself, the last word of elegance in the characteristic ease of the attitudes represented, the poise of the heads, the telling play of the hands, the subtle winsome flavour of the whole group. Inimitable is the fit qualification for such a drawing. While Greuze and Fragonard, each in his own line, neither perceived *chic* in the fashionable sense beyond the reach of art, nor had any use for it: while Lavreince only picked it up in a minor degree as an acquired taste, Moreau le Jeune above all French artists held intuitively the graphic formula of stylishness which enabled him to picture without flummery ladies and gentlemen of quality, as to the manner born.

The Berlin sale catalogue of 1891, already quoted with regard to four drawings by Freudenberger, ranked "n'ayez pas peur" among the finest works of the period. The original has the same pedigree as that of No. 13, with which it is now paired once more in the collection of Mr. Irwin Laughlin, next to proof impressions of the corresponding prints, once obtained by Mr. Mahérault from the grandson of Moreau.

A study in black and white for the figure of one of the lady visitors, larger in size than the finished composition, is in the collection of Mr. S. Guiraud in Paris.

On an undescribed state of the engraving at the Bibliothèque Nationale the letters A.P.D.R. are placed immediately under the reference number. Helman, a more painstaking craftsman than Martini, reversed the subject on his plate, thus having it printed in the proper direction.

C'EST UN FILS, MONSIEUR

By J. C. Baquoy. After J. M. Moreau le Jeune

*C'est un Fils, Monsieur!*

## No. 17. C'EST UN FILS, MONSIEUR

### Engraved by Jean-Charles Baquoy in 1776

*The published state.*
Bocher: five states.

"Ergaste waits in his study. Is he anxious about the event itself, or rather "about its inevitable effect on the tenure of a large property, should a girl be born "to him, while if it were a boy. . . .

"The decoration of the room is characteristic of the period. Art benefits at "the expense of nature: a Claude Lorrain, a Van Uden take precedence of genuine "sunsets; a Teniers, Van Ost [*sic*] or Greuze mean more than real country festivals. "All is ostentation, including the preference given by fashion to this or that "master. The time is not far off when fine deeds will only be admired on "canvas, even though genuine talent, wherever found, begins to find appreciation."

On the walls of this study the pictures hanging close together, as was the fashion since the time of Louis XIV, seem too crowded for our taste. Under the desk will be noticed a *chancelière*, by no means a superfluous item of eighteenth-century library furniture in winter. The first notion of it dawned upon upholsterers when missionaries returning from China presented a superb ermine-lined foot-muff to Louis XV.

A greyhound joins in the excitement of the family event. As for the sprightly maid heralding the news, "it's a boy," she hails unmistakably from the "Coucher de la mariée" (No. 9), etched in 1768 by Moreau with such a mastery over the model that thenceforth the figures of that suggestive group became his own as much as Baudouin's, if not more so.

In *Cinq Siècles de gravures* Bourcard relates as an odyssey how at Nantes, his native town, a painter named Marie got the start over him by ferreting out of Princess Radziwill's residence the original drawings of "c'est un Fils" and "la petite Toilette," how he brought them to the notice of F. Jacob, a dealer of the Rue Chateaudun in Paris, who gave 8,000 francs for them, and how in April 1899 Baron Edmond de Rothschild secured the pair for 44,000 francs. "What bad luck," concludes Bourcard, "to have had them close at hand for years without ever "suspecting their presence."

"Déclaration, précautions, heureux présage, n'ayez pas peur," hold out as many encouragements to the expectant mother; "c'est un Fils" is her triumph.

## No. 18. LES PETITS PARRAINS

Etched by Jean-Charles Baquoy, finished by Patas in 1777

*Two impressions: proof before letters and published state.*

Bocher: seven states, including two of the etching, one with additional work on the background and on the modelling of the figures.

The only plate of the three series inscribed with three artists' names: "J. M. Moreau "le Jeune del 1776—C. Baquoy inc. aquaf. Patas terminavit 1777."

"Aurora, the little sister of Céphise, is very much concerned about her own "appearance in the rôle of godmother. Already the Chevalier, a mere boy, displays "towards her a gallant demeanour. Through considerations of expediency the "respective families have fostered between both children a companionship which "may develop, as they hope, into a more enduring sentiment.

"In the past there were but few carriages in town: mules being used rather "than horses. Nowadays private conveyances have multiplied in number and "shape. Coaches in the latest English style, remarkable for their noisy springs, "are exclusively reserved in Paris for ladies, or to go out at night. To Court one "is carried in a sedan chair; a cabriolet is the proper turn-out for the morning; "phaetons or barouches are for the country, or sleighs in winter."

With wonted precision the artist draws here, as in "les Précautions," the rattling pavement of aristocratic quarters, dating from the time of Louis XIII. The architectural features of the scene correspond with those of the entrance to the town house of the Marquis d'Entragues, now numbered 12 Rue de Tournon, the façade of which, refashioned by Servandoni towards the middle of the eighteenth century, is reproduced in Daly's "Motifs historiques" as an example of fine proportions. Moreau has improved upon the balustrade along the stairs, which, as a work of cast-iron moulders of the time of Louis XV, is not quite so rich as it appears on the print. Countess d'Houdetot, the friend of Saint Lambert and of J. J. Rousseau, resided there before and after the Revolution.

"Vorzüglich in der Beleuchtung," said the Berlin catalogue of 1891. Indeed, the composition derives its striking effect from the contrast between a huge carriage wheel and two figures of children—*ein kinder paar in sehr reicher Gesellschafts-toilette*—showing off by torchlight, very much as on the vignette of "l'heureuse Nuit," drawn and engraved by Moreau for the *Chansons de La Borde.*

The original, in Baron Edmond de Rothschild's collection, from the same

LES PETITS PARRAINS

By J. C. Baquoy and Patas. After J. M. Moreau le Jeune

Les petits Larrains.

A.P D.R.

provenance as No. 1, had belonged to Guillotin, the anatomist and philanthropist, a relative by marriage of Moreau.[3]

An inferior reproduction of this print in the *Magazin pittoresque* of 1850 was intended to show what sort of subjects attracted an eminent draughtsman "less concerned with artistic ideals than with daily events of fashionable life, "through a period of French history which began so merrily with the Regent, to "end so tragically with Marie Antoinette. . . . Would the little girl betray such "precocious coquetry, had she not been trained for the attentions and flatteries "that will be showered upon her some day? As for the boy he bids fair to learn "whatever may enable him to please the ladies."

## No. 19. LES DÉLICES DE LA MATERNITÉ

Engraved by Isidore-Stanislas Helman in 1777

*Three impressions: etching, proof before letters, and published state.*
Bocher: six states, including two of the etching, one with additional work on the marble statue.

"A tendency to avoid the least effort, even that of thinking, is one of the "drawbacks of wealth; the greatest danger with luxury being the bad example "set to the poor classes. The prevalent habit of entrusting one's children to "mercenary nurses is the outcome of too much self-indulgence. Yet as a revo- "lution has recently been wrought in home life, simultaneously with the fashion "for English gowns and feather head-dresses, so may this picture contribute to "thwart a rooted prejudice. Nature upholds motherly devotion and Céphise is "accordingly happy."

Surely no artist could have touched the theme with such delicate felicity as Moreau did in this scene of flawless beauty, a forerunner of his first illustration for the Émile, and a companion by contrast to the "Vrai bonheur," at the close of the Third series. With regard to it, Renouvier wrote: "It was the ransom on so "brilliant a society that the uplifting enjoyment of domestic happiness should be "regarded as exceptional or even laughable."

Venus whipping Love, the statue in the grove, reproduces a group by Pajou at Louveciennes, the residence of Mme. du Barry. On the ground two playthings as old as the hills: a drum and a windmill, the precursor of toy aeroplanes. The first idea of the background, upon which the young mother, her husband, and baby stand out, is traceable to Moreau's "Dormeuse" for the Songs of La Borde, where the lady, caught unawares by her swain, lays on the same wooden bench, in the same garden, close to another marble Cupid. In both cases the text is dull, the illustration brilliant; as if literature must be very mediocre indeed to give full scope to the draughtsman.

The original, once in the possession of Prince de Ligne, was bought of Mr. Wessely, keeper of the Berlin Museum prints, by Mr. Danlos, who sold it to Mr. Mühlbacher. At the second Mühlbacher sale in 1899 it passed to Baron Edmond de Rothschild. A sketch in black, red, and white chalks for the same composition, included in the same auction, had belonged at one time to Mr. Mailand.

LES DÉLICES DE LA MATERNITÉ

By I. S. Helman. After J. M. Moreau le Jeune

*Les Délices de la Maternité.*

VPDR

L'ACCORD PARFAIT

By I. S. Helman. After J. M. Moreau le Jeune

*L'accord parfait.*

A. P. D. R

## No. 20. L'ACCORD PARFAIT

### Engraved by Isidore-Stanislas Helman in 1777

*Three impressions: etching, proof before letters, bearing the Mühlbacher mark, and published state.*
Bocher: five states.

"We relapse into worldliness. Céphise has taken to the harp, not so much "for the sake of soothing savage breasts as because she wants to make herself "attractive. A harp, the favourite musical instrument with ladies of quality, "emits harmonious sounds even if indifferently played, and enhances the charm of "singing, nay of mere warbling. The very shade of the wood it is made of sets "off the whiteness of comely hands and arms; its shape affords the opportunity "of striking an entrancing attitude and may help to conceal some slight personal "imperfection.

"A harp is also invaluable for displaying the most becoming *déshabillés*, "ranging from the wrapper thrown on my lady's shoulder while her hair is being "powdered to dressing gowns too rich and elaborate to be suited to the practical "use for which such loose garments were invented.

"The privileged audience consisting of one morning visitor need not be "hypercritical, if in the combined effort of reading the score and showing herself "at her best the fair performer occasionally makes a slip or strikes the wrong "chord. It is difficult to interpret at first sight a passage of which a no less "absent-minded amateur is just endeavouring to explain the modulation."

An old tradition that Moreau introduced here the handsome countenance of Colonel Dillon—*le beau Dillon*—one of Queen Marie Antoinette's personal friends, is corroborated by the clear-cut features drawn on a pastel by Ducreux, labelled "Count Dillon," sold in 1906, and now in America.[4] On the other hand, Mahérault, who maintained that the seated visitor in the "Accord" was the artist's own portrait, adduced as evidence a medallion by St. Aubin after Cochin for the series of Apollo's Academy, a society of melomaniacs of which Moreau was a member. But the turned-up nose on the likeness quoted does not coincide with the classic cast of the profile represented in this composition.

The original, in the collection of Baroness Willie de Rothschild, has the same provenance as No. 1. In describing it, the Berlin sale catalogue of 1891 touched upon the psychology of the subject: "to judge from the expression on his face, "the young man seated to the right appears to find the amorous dialogue little to his liking."

## No. 21. LE RENDEZ-VOUS POUR MARLY

Engraved by Carl Guttenberg, undated.

*Two impressions: proof before letters, bearing the Béhague and the Mühlbacher marks, and published state.*

Bocher: six states; the work on the lower part of the second unfinished; on the etching the engraver's name reversed in German characters.

"At last ladies realize they have legs to walk with and that exercise is necessary "to good health. Two tender-hearted mothers, Céphise and her friend, having "sent their carriage on to the swinging bridge, cross the Tuileries Gardens on "their way to Marly to enjoy the return of spring together with their children, "whose lungs must have full play in the open. No artificial trammels have "hampered the development of Achille and Fanny: nature alone looks after their "figures and they are growing healthy and strong. But as neither lady personally "has renounced allegiance to fashion, both don the sanctioned country attire; a "dress *à la Polonaise* and Henri IV bonnets. The gallant who escorts them wears "also a coat of Polish cut, his oddly shaped hat being another foreign importation."

The author gives here a summary history of headgear as it evolved from the fertile imagination of hatters: "Swiss garbs are in favour at the present moment, "the front rim narrow and turned up, the corners on either side very wide."

According to Goncourt, the lady seen full face represents the artist's wife, his usual model. Even casual observers will recognize in the background the *Place de la Concorde*, then named after Louis XV, the well-beloved, whose equestrian statue by Bouchardon stood in the centre. There exist two different drawings of it by Moreau; the largest, in water-colours, belonged to Count de la Béraudière; the smaller, dated 1770, washed with bistre, once in the Saint Albin now in the Roederer collection, was engraved by the Master himself.

Another familiar landmark in this composition is Fame on a winged horse by Coysevox, trumpeting as vigorously then as she does to-day at the Tuileries garden gate, opposite a companion figure of Mercury. Regardless of the explanatory text, Bocher, who describes the lady holding a sunshade as the mother-in-law of the story, mistakes the scene for the entrance to the park of Marly, forgetting that the pair of *Renommées*, as both statues are called, had been removed to Paris since 1740.[5]

The original was bought in Berlin by Baron Edmond de Rothschild in 1896. A study in black and white for one of the two principal figures has passed from the Villeneuve and Mühlbacher collections to that of Mr. Mortimer L. Schiff in New York.

LE RENDEZ-VOUS POUR MARLY

By C. Guttenberg. After J. M. Moreau le Jeune

*Le Rendez-vous pour Marly.*

A.P.D.R

LES ADIEUX

By R. de Launay. After J. M. Moreau le Jeune

Les adieux.

A.P.D.R.

## No. 22. LES ADIEUX

### Engraved by R. DE LAUNAY in 1777

*Two impressions: proof before letters and published state.*
Bocher: four states. No etching known.
The artists' names on this plate are inscribed more fully than usual: "dessiné par J. M. Moreau le jeune et gravé par Delaunay le jeune en 1777."

"Having done her duty to her family Céphise must pay a tribute to the "fragility of her sex. The longer one struggles against human weakness the "nearer one is to a relapse.

"So far the lady's heart has only experienced maternal love: her husband is "cold, his formal courtesy hardly satisfying. A cousin, whom she has seen much "of during the last six months, is about to join his regiment and, as he says "good-bye, what she is about to lose dawns upon her. That night they go to the "Opera. Anxious to miss as little as possible of a performance which has begun "already, the husband steps first into the box and the gallant clasping the left "hand of Céphise snatches one first favour with quivering lips. Husbands are "invariably responsible for opportunities propitious to lovers.

"Emotion might have betrayed Céphise, were it not that to the pretty follies "he commits Cupid is not quite so blind as he is painted. Will absence make the "lady's heart grow fonder, or rather restore strength to reason?"

Although the association of Cupid and Euclid seems incongruous, it is difficult to avoid the reference to a triangular intrigue before a group which marks the third stage in a dangerous incline. The progress of the lady's dissipation, traced to the "Accord parfait" and the "Rendez-vous" is emphasized by this episode and hastened by an imminent "Rencontre au bois." With its references to a tribute paid to the fragility of her sex, to a husband's coldness, to circumstances leading into temptation the most virtuous women, the text anticipates unwittingly the excuses which the Countess of the *Mariage de Figaro* will allege ten years later in favour of her weakness for Chérubin.

The original, one of the finest of the series, signed and dated 1776, fetched 251 francs in 1861 at the Gigoux sale, and turned up again nine years later at the Baral sale, when it was bought by Mlle. Angelo. It is now in the Rothschild collection at Waddesdon. According to the Goncourts every one of the five sepias by Moreau in the Gigoux collection—Nos. 22, 25, 31, 33, and 35—had been found in Russia, the country where the artist at eighteen years of age gave his first drawing lessons, under the auspices of Le Lorrain.

The English authors of *French Line Engravings* describe the print as

"the finest example of the engraved work of the period." In his *French Engravers of the XVIIIth Century* Archibald Younger writes: "while the shadows behind "the door of the box have a wonderful depth, the lightness of the embroidery on "the hooped skirt is even more wonderful. The whole picture has an unusual "grace and charm in the grouping of four figures instinct with life, from the man's "profile silhouetted against the brilliant light of the theatre to the figure of the "*Ouvreuse* and even to the point of the little slipper just showing from under the "skirt of the heroine."

By accepted usage, for the purpose of wall decoration, "le sAdieux" and "la Dame du Palais" are treated as a pair.

A lithographic copy of this plate, entitled "le Protégé," was published in 1842 by Aubert & Cie in Paris, without artists' names.

LE RENCONTRE AU BOIS DE BOULOGNE

By H. Guttenberg. After J. M. Moreau le Jeune

*La Rencontre au bois de Boulogne.*

A.P.D.R

## No. 23. LA RENCONTRE AU BOIS DE BOULOGNE

Engraved by Henri Guttenberg, undated

*The published state.*
Bocher: four states, no etching known.

"Ladies are taking to horse exercise. Céphise and a friend ride in the Bois, "the scene of lively intrigue day after day. The parade of fine carriages is a sight "to see, but as many a couple prefer the discreet privacy of shaded paths, the "Goddess of love gets the better of the Goddess of the chase.

"Chance favourable to flirtation leads thither a horseman, whom the companion "of Céphise cannot descry without blushing. Did he turn up by accident, or on "purpose? Dreamy and restless Céphise regrets not having asked the Chevalier to "be one of the party: how can her tender heart bear to intrude upon an assignation? "Three is no company."

Moreau is not quite himself here. The landscape is excellent, but the proportion between horse and rider is open to criticism: the lady's knees are somewhat out of drawing.

The original in the collection of Baroness Willie de Rothschild has the same provenance as No. 1. In describing the subject the Berlin sale catalogue of 1891 assumes that the lady on foot gives a lesson to her friend on horseback.

. . . But where is now the courtly troop
That once rode laughing by?
I miss the curls of Cantilupe,
The laugh of Lady Di. . . .

## No. 24. LA DAME DU PALAIS DE LA REINE

Engraved by Pierre-Antoine Martini in 1777

*Three impressions: etching, proof before letters, and published state.*
Bocher: five states.

"Hardly has fickle fashion interfered with Court gowns, since etiquette "adheres to old styles more dignified and stately than to-day's innovations."

Here the author launches into a disquisition on the origin of modern dress. "When nobody objected to the display of plump forms in drawing-rooms, petti- "coats were puffed out by means of wiry contrivances known as panniers, and the "back of so-called *polonaises* was padded with a cushion. Thus simplicity came to "be debarred from the attire of great ladies, frequent changes of shapes being due "to garbs imported by foreign Princesses, such as low-necked bodices in the "fifteenth century, or trailing skirts, both eventually carried to extremes.

"Wrapped up in grandeur, Céphise anticipates the delight of being in "attendance on the Queen. The tribute of respectful admiration she is about to "pay her most gracious Majesty is sure to be affably received."

The flattering reference to the nineteen-year-old Queen Marie Antoinette throws into greater relief the supreme elegance of a member of her household, whose sentimental emotions and craving for pleasure are superseded by new excitements and aspirations. Cupid is disarmed by ambition: three curtsies have transformed the young woman. She belongs now to a dazzling and dreaded section of the world, encompassed within the walls and groves of Versailles, where only the elect gain admission. A few years longer and Moreau himself will look upon her as an obsolete specimen of the buried past, when France indulged in Queens and Dauphinesses, in ladies-in-waiting, and maids of honour.

Without infringing on the accuracy of a historian of costume, the draughtsman performs here a feat of artistry. The high-bred air given to the heroine, the ease of her graceful attitude, the poise of her neck, the crowding of several figures on the side where a huge pannier puffs out the lady's gown at the hips, all these are subtle devices calculated to obliterate in the eyes of the spectator the absurd contrast between a waist squeezed within a closely fitting bodice and a hooped skirt over-expanded, over-flounced, over-wreathed, according to the decrees of Court robe-makers in 1775.

From a high-feathered coiffure to the tiniest needle-pointed shoe and the daintiest Louis XVI fan; from the suède gloves reaching well under the half sleeves to a wavy festoon falling down the shoulders, each modish ornament is

LA DAME DU PALAIS DE LA REINE

By P. A. Martini. After J. M. Moreau le Jeune

*La Dame du Palais de la Reine*

A P. D. R

N° 22

picked out with a discrimination, delineated with a precision that make of this composition the most glorified fashion plate of a Versailles gala dress in the first year of Marie Antoinette's reign over the vanities of France and Navarre.

The scene is laid in a vestibule at the Palace: the boys preceding the Lady-in-waiting wear the uniform of Queen's pages. "Eine vornehme Dame in "mächtigem blumengeschmückten Reifrock" says the pompous catalogue of 1891.

The assumption that the *Suites d'estampes* contain a few contemporary portraits favours the identification of a vague likeness between "la Dame du Palais" and the Duchess de Polignac, bosom friend of Queen Marie Antoinette and Governess of the Royal children.[6] Iconography discards a sentimental supposition that Moreau meant to represent Princess de Lamballe, *née* de Savoie-Carignan, widow of a relative of Louis XVI and Superintendent of the Queen's Household, massacred in the La Force Prison the 3rd of September 1792.

The original in the collection of Baron Edmond de Rothschild has the same provenance as No. 1.



Having found nothing to prevent the publication of the Second Series C. N. COCHIN (1715-1790), by order of the Keeper of the Privy Seal, signed the licence to print.

Though it is only in the capacity of Royal Censor that his name appears on the *Suite d'estampes*, and though the Christophle collection did not include the engraved works of vignettists, delineators of Court ceremonials, specialists of medallion portraits and allegories, yet this catalogue cannot overlook the place occupied in French eighteenth-century art by "le Chevalier Cochin," draughtsman and engraver to the King, Curator of the Royal drawings, Secretary and Historian in perpetuity of the Academy of painting and sculpture: "mon petit Cochin" of Mme. de Pompadour, "mes yeux" of Mr. de Marigny.

Keen observation, readiness and wit, the characteristics of a family of Champenois engravers from whom he sprang, were summed up in him. With ornamental scrolls devised in the workshop of Lebas to fill up blank spaces in books, he attracted the attention of publishers and thus had a hand in the gradual transformation of library editions. He succeeded in every conceivable variety of illustrations, fashion plates, trade cards, frontispieces, and ex-libris, dainty trifling of cuts to frame invitations to Court balls. A tiny Venus scattering gems on reeds and madrepores round the address of Stras, Court jeweller, was his first etching after his own design, and as a first homage to Mme. de Pompadour he represented her as patroness of the arts on a frontispiece for the works of Metastasio. With accuracy tempered by sympathy his pencil recorded the features of almost every contemporary celebrity in a series of cameo-like portraits, enough to form by themselves a life-long labour.

Above all, Cochin gave vent to his original gifts in two score or so of drawings indiscriminately called *fêtes*, whether they represented the perspective of a square, a display of fireworks, the courtyard of the Paris Town Hall transformed into a ball-room, or else the decoration of the Grand Gallery and Chapel at Versailles on the occasion of a Royal wedding or a burial.[7]

In 1749, together with Soufflot and the Abbé le Blanc, Cochin escorted Marigny to Italy on a journey planned by Mme. de Pompadour for the enlightenment of her brother, about to blossom into a sort of Minister of the beautiful. Later on he acted again as Mentor of the newly fledged Marquis through the galleries of Holland and Flanders. At Court and in town equally welcome, a leading counsel in the drawing-room of Mme. Geoffrin,[8] hailed as the foremost French draughtsman by Diderot, who exploited his wealth of technical information, he was received into the Academy in 1751 without any diploma drawing, succeeded Van Loo as adviser to the Board of Works and—supreme privilege—was appointed Professor of engraving to the reigning favourite, who consulted him in all her purchases. His intimacy with the Marquise, the influence acquired over Marigny placed a large amount of patronage in his good-natured hands, and for over forty years practically made Cochin the real Minister of Fine Arts. In this unofficial capacity he paid minute attention to the training of students and was the first to introduce a live horse as a model at the Academy.

Though the spoilt child of the graces and mannerisms of the time, and in his own words merely the busybody of reform, his return to Paris strengthened the reaction against rococo and paved the way to a style about to be named after Louis XVI. Cochin condemned the craze for rounding, swelling, and bulging every surface, denounced the tortures inflicted by decorators and goldsmiths to the shape of all manner of fixtures, fittings, and plates, ridiculed the banishment of symmetry, as if every single panel on a wall, each side of a cabinet, must agree to differ. But, since balconies and balustrades were perforce to follow a contorted course, he favoured the compromise of an outline shaped like an S. Meissonnier, the murderer of straight lines, was his pet aversion.

By dint of common sense he endeavoured to correct certain foibles and whims of fashionable society. He made war upon rouge as laid thick on feminine cheeks, upon powdered wigs as masks of decrepitude: he ostracized the contrivance of panniers as suitable only to bow-legged ladies.

Among eighteenth-century draughtsmen Cochin wielded the novel authority of public lecturer on aesthetics, catechist of the right admiration. In his contributions to the *Mercure de France*, in his letters on the *Salons*, in the "advices to a young painter" he personifies the indifference of the French school towards the old masters and the preference for Guido or Piero da Cortona. Feeling convinced that the study of the Italian decadents and his own proficiency had revealed to him the purest style and the grand manner, he made game of those prompters

of ideas with regard to pictures, who were beginning to swoop down on art and overwhelm it. The first battle between professional artists and lay critics was fought by him against *l'Observateur littéraire* and *les Observations* of Lagarde in the most outspoken language.

With an amazing liberty of execution but little variety of types he illustrated Boileau's *Lutrin* and engraved the magnificent plates for La Fontaine's fables after Oudry. Had he only felt the pulse of those who breathed the same air and were as earthly as himself, the promptings of his inspiration would invariably have been to the point. But the Italian tour and the company of archaeologists had stirred his ambition towards historical subjects, of which his notions were vague. In fact his unmeaning contributions to Hénault's *Histoire de France* elicited Diderot's gushing protest: "Cochin is dear to me: truth is dearer still." We have but to look at the tiresome allegories—so involved at times, they might be riddles—which form a large proportion of the artist's later work, to feel that with all his discernment and raciness, practice and conventions meant to him more than nature.[9] And when he gave scope to his abstract canon of the refined figure expressive of a soul in commotion, the vignettes popularly known as "Cochins" might have been leaves flattened and dried up within a book.

Lebrun, who in 1776 published an indictment against the so-called *Estampiers*, Eisen and Gravelot among them, attacked Cochin as the worst offender, and described engraving on a reduced scale as "the master-key of inferior books; "a lean, miserable style which presumes to represent great things and has "not made as yet the name of an Academician." Thenceforth Cochin, feeling that his art was becoming unpopular, sulked public exhibitions and with the bitterness of the vanquished, the assumed indifference of the forgotten, watched whatever came along: the triumphs of Vien's new-fashioned antiquity, the dawn of David's glory. Already in 1770 he had relinquished the appointment of draughtsman of the King's *Menus Plaisirs* in favour of Moreau le Jeune, whose delineation of official festivals, as accurate as his, was to be marked by greater variety and *brio*.

Before Cochin's portrait by Van Loo Diderot was credited with saying: "How like the man; I can hear him uttering an improper or a mischievous "remark."

His engraved work includes nearly fifteen hundred plates.[10] A letter he wrote to Desfriches in 1781 shows the regret most men of fine intelligence feel when they have taken life easily: "Plenty of work, a weak eyesight, going out to supper, "sitting up late, never an early riser, even though several urgent drawings may "claim all the time that is not spent at table. . . . For as you know, whoever "goes into Paris society lacks no opportunity to feast. Meanwhile life passes "away and at the end one complains of its having been too short."

[1] On the subtle topic of states it is fitting to remark that Boileau's entreaty: "Vingt fois sur le métier "remettez votre ouvrage, polissez-le sans cesse et le repolissez" was hardly intended for engravers. Such terms as first, second . . . seventh state might suggest that the last is bound to be the best, since an artist who did not choose to carry his work any further must have considered it as technically perfect and finished. As a matter of fact the reverse was often the case. The copper is liable to be spoilt if worked and reworked: the very tool which had delineated straight off whatever it meant to convey may by dint of retouches stifle the spontaneity of the first significant strokes.

Thus in a series of states there is bound to be one which synthesizes above all the artist's intentions; that is the one to be picked out in preference, whether it be the first or the last: cardinal numbers do not matter. An amateur's ideal should be the finest impression of *the* fine state, although in practice and often through mere convention the first state as such obtains almost invariably the highest bid.

[2] See the bibliography and iconography of the works of R. de la Bretonne by P. Lacroix, 1875. *The Astral Discovery by a Flying Man* is one of his oddest and least known books to which the present study of aviation lends a retrospective interest. One of Edgar Allan Poe's tales of mystery was drawn from it. See also Monselet's *Oubliés et Dedaignés*.

In his *Bibliothèque d'un Bibliophile* (1865-1885) Mr. H. Beraldi has an amusing skit on the boom engineered years ago round Restif's illustrated works, "which ended in a slump the moment one was no "longer bound to rave over small books printed with nails' heads on wrapping paper."

[3] In 1789, as Deputy for Saintes at the National Assembly, GUILLOTIN (1738-1814) pleaded for the equality of all classes of criminals before the executioner, and for the adoption of a "quick machine" apt to lessen their sufferings. In his memoirs he makes no reference whatever to the fatal instrument, invented by Dr. Louis, a surgeon, and of which he was said to loathe the celebrity and the name.

Moreau drew and exhibited in 1785 the portrait of this "Doctor of Medicine of the Paris Faculty," inscribed "Civi optimo"; Voyez junior engraved it.

[4] For nearly a century Dillons of Costello Gallen, co. Sligo, had been chosen to command in France an Irish regiment, raised in 1690 by the seventh Lord Dillon for King James II, and taken over by one of his sons into the service of Louis XIV. The sixth and last Colonel proprietor, the Hon. Arthur DILLON (1750-1794), took part in the American war against the English and was at Yorktown. When the Prussians invaded France in 1792 he recaptured the stronghold of Verdun and had the command of the army of the Rhine; but being denounced as a Royalist he was summoned to Paris and sentenced to death. One of his daughters married General Bertrand, with whom she shared the captivity of Napoleon I at St. Helena. The Dillon regiment became the Eighth Infantry regiment of the French republic.

[5] Only the student remembers the wanderings of four equestrian groups of sculpture which succeeded each other near the so-called hydraulic machine of Marly and were in turn transferred to Paris. In 1740, long after the death of Louis XIV, when the two Fames by Coysevox, considered to be out of proportion with the spot they occupied, had been moved to the Tuileries' horseshoe, Coustou the younger, a nephew of Coysevox, was set to work on a pair of rearing steeds, each held by a groom—an American and a Frenchman, says d'Argenson—of a size suited to the space to be filled up at Marly. The result, perhaps the greatest achievement of contemporary statuary, untrammelled by the artificial ideals of Versailles, marked the distinction between seventeenth- and eighteenth-century æsthetics. In the new marble horses a purely human element of interest, a vigorous action closely approaching nature and life, asserted themselves as more forceful than inspirations long drawn from mythology.

When in 1793 the Marly palace was destroyed, the double masterpiece of Coustou was placed at the entrance of the Champs-Elysées.

[6] Julie Gabrielle de Polastron, Duchess de POLIGNAC (1749-1793), shared with her husband the unpopularity of the Court, and thanks to the acquisitiveness of her relatives was looked upon as a dilapidator of public moneys. Said Mirabeau: "A paltry thousand *écus* to the d'Assas family for having saved "the State: millions to the Polignacs for ruining it." (In 1760 d'Assas rescued the French army at Klostercamp against the Prince of Brunswick and was killed. "Le Curtius Français" is the name of an engraving by Simonet after Moreau's drawing representing the feat.)

In 1789, by joining the vanguard of noble emigrants, the Duchess saved her neck. Her second son who had been implicated in the Cadoudal conspiracy and imprisoned by Napoleon from 1804 to 1813, was

Ambassador to England under Charles X. His appointment as Foreign Minister proved to be the immediate cause of the revolt of July 1830; the name of Polignac being held as the rallying cry of reaction against the Constitution.

7 These graphic records of pageants form a series of richly bound folios, issued either by the *Menus Plaisirs du Roi* or the City of Paris.

The pompous magnificence demanded by Louis XIV in all kingly amusements subsided under Louis XV in favour of more lively and less formal festivities, when even the trappings of a royal funeral would assume a less oppressive aspect. The *Menus Plaisirs* spent money and talent on plans and devices for theatricals and dances in the private apartments of Mme. de Pompadour—witness Slodtz's brilliant drawing of the *Bal du Mai* given in 1763, a rare document of decoration, costumes, and actually portraits, which from the Mühlbacher and Carnarvon collections has passed to that of Mr. Irwin Laughlin in Washington.

8 Marie Thérèse GEOFFRIN (1699-1777), called by Horace Walpole a pattern of common sense, a power in Parisian society, was famous for her influence over the Encyclopædists and the brilliance of her *Salon*: a "bureau d'esprit." Jardin names Cochin as the life and soul of the parties she gave every Monday for artists, and Diderot as the oracle of those given every Wednesday for men of letters; parties sought after for the conversation more so than for the food.

Knowing that the racy expressions which sharpened her pointed tales and wise axioms were characteristic of herself, Mme. Geoffrin warned friends against preaching her own sermons, repeating her anecdotes, or touching her fire-irons. Many a smart saying pictured her disposition. Someone praised the way she kept house, but found fault with the cream served at her table: "That may be," she answered, "yet I cannot change my dairy-maid." "Why, what has she done to be a permanent fixture?" "Well, the fact is I gave her two cows."

To a weekly guest who wondered what had become of the old gentleman who used to attend her dinners and never uttered a word: "He was my husband," replied the hostess, "and he is dead." Of her daughter, the Marquise de la Ferté Imbault, she said that on seeing her she was as surprised as a hen who has hatched a goose. And when she lay dying and her old friends—not all of them good Christians—were turned out of the room, the witty old lady remarked "Like Godefroy de Bouillon my daughter defends my tomb from the infidels."

9 Allegory—the worst form of eighteenth-century rhetoric—was used by pseudo-perceptive scholars and artists as "the delicate veil through which soothing truths and useful precepts had better be presented "to intellectual mankind."

10 A signal rarity among the works of Cochin are sixteen plates illustrating the leading events of Chinese history. The Celestial Emperor was said to have expended a hundred thousand *écus* on this commission, and to have sent instructions to the artist that no Chinaman must be represented as wounded or slain in any battle scene. Of this set only half a dozen presentation copies remained in France, the plates themselves having been lost on the journey.

A portrait by Moreau, one of unusual size for him, perhaps his finest work of the kind, known as "the old Lady with a cat," was considered by Messrs. de Goncourt, who owned it, as a likeness of Cochin's mother, *née* Hortemels. If the identification be accurate, the friendly relations that existed between the two artists would be attested by it. The intimate and realistic character of this superb sepia drawing, now in the collection of Mr. Irwin Laughlin, presents an almost Rembrandtesque contrast with the fashionable compositions for the *Suites d'estampes*.

## THIRD SERIES

Bocher, Nos. 1372-1383.

THE *Troisième Suite d'estampes* published in 1783, is composed of twelve more prints after Moreau le Jeune, of the same size, with the same lettering, and presenting the same differences between the various states as those for the previous set. On Nos. 29 and 33 alone the artists' names are engraved within a break in the border line: on all the others they come immediately under it. No publisher's address follows.

Besides a frontispiece with the title—the rarest feature of the entire work—there are twelve pages for the text, which is even more difficult to find than that describing the subjects numbered 13 to 24. As the preface to the Second *Suite* announces that "the text will only be distributed to subscribers, of whom a full "list will be found with the Third *Suite*"—a list, by the way, which was never supplied—the supposition is that the subscription was a failure, and therefore very few copies of the comment on each subject were issued; the majority of the prints being sold separately, according to demand.

In the introduction to a reimpression of the *Monument*, some forty years ago, Montaiglon stated that "the anonymous text covered only the first two "sections; or had the same extended to all the three he would have given it in his "edition, in preference to Restif's stories. . . . It had been intended originally to "publish five hundred prints, twelve at a time, but only three dozen appeared. As "subscriptions and sales dragged, the issue of the Third series, announced by Eberts, "was not pushed forward with the same alacrity, judging by the longer intervals "between the dates under the engravings, from 1777 to 1782. *The last twelve in "fact were never accompanied by the text: no printed title for them is in existence* "and, in all probability, each plate was offered for sale by itself."

No less an authority than Mahérault, one of Moreau's last pupils, wrote: "the "*Troisième Suite* with title and text is so scarce as to warrant a supposition that "the illustrations had only appeared separately, before being embodied in Restif's "*Monument du costume* along with the other two portions of the work. Baron "Edmond de Rothschild, however, has a complete copy of it, joined to the First "and Second, and probably unique."

These assertions were hasty. Few collectors, no doubt, can boast of possessing the frontispiece and the twelve pages of comment facing each print of the set known as of the "petit Maître"; but Cohen and Ricci enumerate a few perfect

copies upon which they bestow the epithet of *rarissimes*. "De toute rareté," writes Bourcard. Messrs. de Goncourt refer likewise to "the ultra rare text, distributed "to subscribers and differing entirely from that which a few years later was to be "commissioned to Restif."

As pointed out by the foremost authority on the subject in our days, Mr. E. Rahir, no bibliographer seems to have been aware that in the 'fifties T. O. Weigel, a bookseller at Leipzig who collected incunabula as well as engravings, mentioned in one of his periodical catalogues a complete copy of the three *Suites d'estampes*, text and prints, on sale for 300 francs.

❖ ❖ ❖

With regard to the Third Series, Mr. G. Schefer wonders whether the idea of some of the compositions may not have been suggested to the draughtsman by the house parties given at the Château of Saint Ouen, in the vicinity of Paris. The owner of that magnificent seat was the Duc de NIVERNAIS (1716-1798), statesman and man of letters, sometime French Ambassador in London, the prototype of the accomplished Grand Seigneur, who could be in turn a general, a diplomatist, a member of the Academy, a composer of pretty poetry and light music, a generous art patron; always and everywhere so courteous, urbane, and liberal-minded, that the Revolution left him unmolested. Too fully in possession of himself to be pushed along by the momentum of inherited prejudices, he extended a friendly welcome to the most varied company, from the Duc de Brissac and the Marquis de Mirabeau to a few actors, including Garrick; from President Hénault, the Abbé Barthélemy, and Diderot to Boufflers and to Philidor, the founder of the *Opéra Comique*. His guests would be taken to horse-races, could indulge in field sports, including archery, visit the neighbouring farms and catch a glimpse of genuine rural happiness on the spot, or else stay indoors and play whist; in a word they enjoyed themselves much as depicted on no less than five scenes of the last *Suite d'estampes*.

Unfortunately this attractive supposition rests on no other foundation but that of a letter in which Moreau urges St. Aubin to complete and deliver a portrait for the *Mélanges de littérature* by the Duc de Nivernais, to be published by Didot, and for which "the noble author has been kept waiting unduly." Although the document shows that Moreau was known to the Duke, its date 1796 is inadequate to link conclusively a set of prints issued fifteen years before with the lavish hospitality of St. Ouen. Nevertheless, Schefer carries his hypothesis still further, and sees an analogy between the courtier represented on plate No. 27 in the act of finishing his formal toilet and Nivernais himself. If the artist had him in mind for that particular composition, it could only be as a model of aristocratic bearing, without the vaguest aim at the direct realism of personal resemblance, for the great nobleman was well over threescore years old when Moreau drew "la

grande Toilette." Moreover, if the picture had to be at all subordinate to a text which in this case alludes disparagingly to "the original characters," or if the text was consistent with the picture, no such parallel could be admissible. Nivernais had never been a fop.

Before entering into the description of each scene it is fitting to point out that, as now and then witty minds unconsciously meet, so Moreau le Jeune in Paris, Giuseppe PARINI (1729-1799) in Milan, each in a different capacity, viewed the life of the contemporary dandy in a similar spirit of delicate satire, without resorting to exaggeration or invective. Parini's four cantos in blank verse, collectively entitled *il Giorno* and partly translated into English in 1780 as "a Fashionable day," contain a series of ironical instructions to a young nobleman or *cicisbeo* as to the best method of spending morning, noon, evening, and night. The contrast between the frivolity of the subject, the bitterness of the allusions, and the elevation of the style recall to mind Beaumarchais and Swift. No illustrations could fit the Italian "poemetto" more appropriately than the *Suite d'estampes*, from the "Lever" to the "Souper fin." How much more refined and attractive than the series of paintings on which Pietro Longhi (1702-1762) some twenty-five years before had figured with little distinction and still less charm the customs and costumes of high life under the *Serenissima*.

LE LEVER

By L. M. Halbou. After J. M. Moreau le Jeune

## No. 25. LE LEVER

### Engraved by Louis-Michel Halbou in 1781

*The published state.*
Bocher: five states.

Audiences granted by Louis XIV in his bedroom at a comparatively early hour to state officials were known as *le petit lever du Roi*: more ceremonial interviews, when the King, fully dressed, was still in his private apartments, being known as *le grand lever*. Although noblemen, financiers, and young bloods arrogated the custom, and made an ostentatious function of the act of rising from bed, their hangers-on attending with zest, yet any French commoner might speak of leaving his nightly place of rest as of his *lever*, without implying that servants waited upon him or friends were present while he dressed. By calling this print "the Levée" the translator of the *Monument du costume*, issued in London in 1790, made an inappropriate use of a name reserved in England to large receptions occasionally held in the forenoon by the sovereign or some member of his family in the state apartments of a royal residence.

The full title in the text being "le Lever du petit Maître," the author explains that there are several kinds of coxcombs, a name which admits of some nice distinctions, "according as to whether it applies to dandies to be met at Court, "about town, at street corners, or in that particular space which lies between a "bed and the wall. However, as most members of the corporation merely play "the ape, only the first variety need be dealt with here.

"Having spent a bad night our premature dotard hardly finds strength to "put on his slippers, and nearly faints in the effort of instructing a secretary to "answer his letters. The moment a man is practically good for nothing, he makes "a capital *petit maître*.

"The butler who brings in a cup of ambered and vanillic chocolate might be "a pillar of Plutus' palace rather than the servant of a macaroni. A pretty pedlar "of fashion comes in to submit some sword knots: the effete dandy looks at them "and at the girl's complexion. One or two creditors are announced. He could not "possibly see them: as he must go for a ride before having his hair dressed he "gives the wretches the slip."

The bedroom, hung with damask silk, presents the same arrangement as that of "J'en accepte l'heureux présage": an alcove flanked by side doors.

The original, one of the few sepias of the series touched up with white, signed and dated 1778, was bought for 215 francs at the Gigoux sale in 1861 by Mr. Mahérault, from whose collection Baron Edmond de Rothschild secured it in 1880 for 12,000 francs.

## No. 26. LA PETITE TOILETTE

Engraved by Pierre-Antoine Martini, undated

*The published state.*
Bocher: six states.

"At eleven o'clock, having returned from his ride, he has his hair done: the "curling tongs being first tried on a piece of paper. A groom, who knows what "interests his master, brings the latest street and stable gossip. The tailor is "introduced, who suggests a cut-away coat of some nondescript Parisian mud "shade: no price mentioned. Even the dog displays an interest in new clothes.

"What are these expenses, these errands, all this fuss for? For nothing at "all: for the benefit of the simpering Cidalise and the prudish Isméne: for the "sake of horses and hounds, or in order to take in shopkeepers and cheat money-"lenders, or to show off at the Palais Royal, that gathering of idlers, rogues, and "dinner seekers, the show-place of extravagance and sin. Newsmongers hold "their headquarters there, raving over politics and current events. As an effort "is being made to turn the riff-raff out of its repair, bystanders overwhelm with "epigrams a Prince anxious to place decorum before pleasure."

The last sentence refers to the reported intention on the part of the Duke of Orléans, owner of the Palais Royal, to pull down the objectionable wooden Gallery, which was preserved from oblivion by Debucourt's colour print and replaced eventually by the glass-roofed *Galerie d'Orléans*.

A gentleman's powdering wrapper, a messenger's livery, the morning dress of two valets, even the attire of a tradesman waiting upon a distinguished customer, are documents of a special order in the records of fashions. Moreau's perception of the slightest differences in the characteristic apparel of each social class extends to the hose of the tailor's assistant in this scene. Only youths fresh from the country, or men engaged in very subordinate work, would pay a business call in striped stockings before 1789.

A servant of an extinct sort, whose slavish duties commanded high wages but doomed him to die young either of asthma or of dropsy, is recognizable in this group by the cane he carries and a peculiar headgear. He is the *coureur*, hired to run in front of a private carriage together with one or more Danish dogs. "These dogs," wrote Mme. de Genlis, "knock down old people and "children; but the personage, whose turn out *à l'Anglaise* is thus preceded by "human and animal messengers, has the grandest air in the world."[1]

LA PETITE TOILETTE

By P. A. Martini. After J. M. Moreau le Jeune

*La petite Toilette*

VIDE

The curtains drawn across two small pictures on the wall suggest a pair of masterpieces fit for bachelors only.

The original in the collection of Baron Edmond de Rothschild has the same provenance as No. 17.

The *Magazin pittoresque* of 1842 gave a poor reproduction of this plate as the "petit Lever" of an exquisite who, on the authority of Restif, would find fault with the buttons of a new coat, so as to prevent the tailor from handing in his bill.

## No. 27. LA GRANDE TOILETTE

Etched by Philippe Trière in 1777, finished by Romanet

*Two impressions: etching and published state.*
Bocher: six states, including an unfinished proof.

"Changing clothes, having his hair powdered, painting his face, looking at "himself in the glass, such is the main occupation of a young nobleman; his "toilette a great piece of business. No sooner is he presentable than by an "accepted custom callers are introduced with whom he need not stand on "ceremony. A regular court gathers round him, and there are women who do "not mind attending the reception.

"Two dashing officers, waiting to solicit advice and support in connection "with a petition to the Government are put off for the sake of an author who "begs leave to submit the literary outcome of many a vigil. But, my Lord, "finding no time to peruse serious books, points to a lady visitor, who will be "delighted to arrogate the homage to herself. Who would ever know the names "of these fops, were it not the business of their sycophants to divulge them far "and wide?

"This is not all . . . but much had to be retrenched from the picture, so as "to spare the original characters represented the trouble of blushing too hard."

Candelabras and clocks on the mantelpiece after well-known models by Caffieri: the carpet from the Savonnerie; among the pictures on the walls a pair of oval "ruins" by Panini and, reflected in the mirror, a Claude.

Besides the broidered coat of bright brocade, the feather-trimmed cocked hat and the court sword ready on the chair, three peculiar accessories characterize the toilet as formal: the insignia of an order, flowers in the buttonhole, and buckles, not rosettes, on the shoes, "Roland the just with ribbons in his pumps," as Canning sang, caused a sensation at the Court of Louis XVI; he ought to have worn buckles, as every schoolboy knows. In after years, when aristocratic heads were rolling off beneath the guillotine, there were Royalists, no doubt, who traced the Revolution back to the culpable weakness of the King in allowing a man so insufficiently attired to enter his Majesty's presence.

The picture fits perfectly Madame d'Epinay's description of the way her husband, collector-general of taxes, used to spend his mornings: "When he has "risen from bed, a valet dresses him: two footmen stand about, waiting for "orders. His first secretary gives an account of the official correspondence, reads

LA GRANDE TOILETTE

By P. Trière. After J. M. Moreau le Jeune

A. Moreau le Jeune del. A. Romanet Sculp.

# La grande Toilette

"and submits the replies for signature, being constantly interrupted by all sorts "and conditions of callers.

"There is a wonderful pair of horses on the market, reports a jobber who "pretends he merely came to keep his word; not even double the price would "buy them now; some great personage has the refusal.—How much?—Sixty louis "offered.—I will go to one hundred.—Unless the first bidder withdraws there is "absolutely nothing to do. However, the sum of one hundred louis is pledged, "without even going to see and, of course, on the morrow the other buyer has "changed his mind.

"Next a young scamp is introduced who sings, or rather squalls out, a song. "My Lord promises to patronize him, to get him pupils and eventually an engage- "ment at the Opera. This for me is the last straw; and I rise to leave the room, "wishing I could disappear through the eye of a needle. But two flunkeys throw "the door wide open and shout in the hall: 'Gentlemen, here comes Madame,' "whereupon the odd company draw up in line; dealers and pedlars of all kinds of "wares, from jewellers to shoeblacks, with a sprinkling of creditors; a gathering "both distressing and grotesque. The clock strikes one before the toilet is finished. "Knowing how hopeless it is to have his Master's ear, the secretary hands to him "a written summary of whatever ought to be done and said at the Council-board.

"Next day my Lord walks or drives, returns at two, looking like a house or "rather a home wrecker (?) and dines face to face with me. The secretary is often "sent for; as he urges the necessity of cutting down expenses, and having all "accounts audited, 'we shall see' is the only reply he gets.

"After that a round of calls in town, then the theatre, then a supper party, "unless my Lord expects company at home."[2]

A statement of Ed. de Goncourt that "la grande Toilette" was etched by Moreau and finished by Trière, comes as a surprise, since it has long been averred that the artist himself engraved no plate for the *suite d'estampes*. Even admitting the inscription, "J. Morrau [*sic*] le jeune et Trière sculp. 1777," to have been accurately transcribed from an etching which fetched 980 francs at the Mühlbacher sale, it does not follow that the syntax of the calligraphist was sounder than his orthography and, because the conjunction *et* comes between the two names, that "sculp." should be read in the plural and applied to draughtsman as well as to engraver. Bourcard, who quotes the said letters, seems to ignore their equivocation, but is careful to add in a footnote: "Trière prepared the plate with aquafortis."

Two greater authorities, Mahérault and Bocher, do not even allude to the assumption advanced by de Goncourt. The first gives the etching to Trière, the finished state to Romanet, on the strength of the respective inscriptions; the second, who accounts more minutely for each consecutive state, reads under the square line of the etching in scratched letters: "G. J. Morrau [*sic*] le jeune—A. D. Trière sculp 1777," with a stroke, not an *et*, between the artists' names. The

unfinished proof described next is before all letters. Then comes the third or finished state, on which, as on the fourth, fifth, and sixth, "J. M. Moreau le jeune del" is written on the left, "A. Romanet sculp" on the right; Trière's signature having disappeared altogether, as if, the work once completed, the hand that laid its foundation with the point need not be mentioned.

Portalis and Beraldi do not touch upon the joint collaboration. Mr. A. Danlos adheres to Bocher's reading. As usual with most etchings the lettering on the rare impression before us is very faint, only the complete name Trière being scratched plainly.

In the catalogue of the Mahérault collection, exceptionally strong in choice impressions after Moreau, an etching of "la grande Toilette," No. 1240, "by A. Romanet," was entered as "very rare in this state" without even the mention of Trière. *Sic vos non vobis*. . . .

The original belonged in 1895 to Prof. Ehlers of Göttingen, and is said to have been bequeathed since then to the library of that University.

LA COURSE DES CHEVAUX

By H. Guttenberg. After J. M. Moreau le Jeune

*La Course des Chevaux*

VRDE

## No. 28. LA COURSE DES CHEVAUX

Engraved by Henri Guttenberg, undated

*The published state.*
Bocher: five states.
By an inadvertence of the calligraphist the letters A.*R*.D.R. denote the privilege.

"New recreations. To incite the spirits of animals necessary to man was the "original object of horse-racing, an old institution in England where racecourses, "not too close to towns, throw various social ranks nearer together for the "occasion. Such is hardly the case in France, where only Royalty and the wealthy "can afford to indulge in the sport, since no prizes are given away and thousands "of *livres* are privately staked on a doubtful issue. When the fixture, however, "happens to be in the neighbourhood of Paris, the track is packed with onlookers "who hoot the owners of unsuccessful horses, and cheer the jockeys who risk their "necks for the benefit of their employers.[8]

"An adorable Queen delights in these events and honours them with her "presence. Court and town bet for the courtier who races himself. Count d'A "places such faith in English thoroughbreds that he has bought one for 1,400 louis "and thus has won a wager against the Duke of C.

"What are we to gain by it? A great deal. First of all an excellent breed "of naturalized horses, without having to import them from afar: secondly, when "the whole kingdom takes to racing, our dandies will carry the prize at a "competition for speed. Lovers will no longer keep their mistresses waiting, and "we all know that with love each minute counts: good news will fly, hacks for "hire may gradually improve. Such results will not be achieved at the people's "expense: indeed, the higher classes who contributed to bring them about might "have made a worse use of their money."

Remembering the censorious trend of the preface to the first *Suite d'estampes*, we may take it that already towards 1780 a reference to the Queen's taste for recreation could not be exempt from sarcasm, since her undisguised impatience of cumbrous etiquette, her frequent presence at masked balls and horse-races without the King gave rise to scandal, and were seized upon by the Duke of Orléans and his Palais Royal clique as the subject of offensive pamphlets.

In his reports to the Empress Marie Theresa, mother of Marie Antoinette, Count de Mercy Argenteau, Austrian Ambassador to the Court of Versailles from 1770 to 1780, enters into many details which add zest to the scene figured by

Moreau, and to the corresponding comment in the text. He writes in 1775 that "although the Queen wanted to have horses of her own, the King has prevented "this new extravagance. . . . On the initiative of Count d'Artois some young "people have promoted racing in France with horses, trainers, and jockeys "imported from England. Betting runs high; there being nothing un-English "about it, but the temper of the losers. English cabriolets are used to go to the "meetings in place of stately old-fashioned coaches: the Queen herself driving an "English two-wheeled cart, called 'diable.' The men arrive on horseback wearing "'fracs' and 'redingotes,' more English in name than in cut, instead of the hand-"some Court dress. The anglomania of Count d'Artois is especially noticeable "in the adoption of a hunting livery with top boots, to imitate the appearance and "taste of another nation, an offensive hobby on the part of a son of France.

"Lately Her Majesty went to see one of these races on a great heath, about a "league and a half from Fontainebleau. She watched the sport from the gallery "which encircles a large room on the upper story of a wooden stand, but was not "welcomed with the customary applause. Evidently the crowds flocking to this "rowdy spectacle realize that she is only thinking of amusement. Almost any man "with any social standing, even though wearing a scarcely decent *négligé* dress, "was admitted to the Royal room where bets were made amidst much arguing and "uproar.

"On the first day I went out myself on horseback, but took care to keep at "some distance from the Queen's pavilion, into which all the young men entered "booted and *en chenille*. In the evening, Her Majesty, who had espied me, "asked why I was not shown into her presence. I answered loudly enough "to be heard by the many feather-pates present that I had never imagined one "could appear before her in a riding suit. She smiled: the culprits glanced "angrily at me.

"On the second day I drove, wearing town dress. Having gone up into the "pavilion, I found a great table spread with a collation which was positively "pillaged by a mob of so-called gentlemen attired no matter how, making such a "noise one could scarcely hear oneself speak. In their midst were the Queen, "Madame Elizabeth, Mesdames, Monsieur, and the Comte d'Artois. The last-"named risked considerable sums, while much to his irritation everyone took the "liberty to joke about his bad luck and the huge expense involved by his stables. "He ran up and down in despair when he had lost, abandoning himself to "pitiful exultation when he won, flinging himself into the crowd to cheer his "postilions or jaquets [jockeys] and actually presenting the winners to Her "Majesty.

"My heart was bitter at such a sight, also at the constrained and annoyed "looks of Mesdames, Mme. Elizabeth, and Monsieur. Yet I own that, in the "midst of this hurly-burly, the Queen bore herself well, speaking to everyone,

"but maintaining an air of grace and dignity which partly atoned for the in-
"decorum of the scene. The people, however, who cannot perceive this nuance
"and notice a familiarity dangerous enough, if merely suspected in such a country
"as this, are bound to make all sorts of remarks, either true or false, on what they
"imagine to have seen."

When in 1777 Emperor Joseph II was induced to accompany his sister to the races, he criticized the noise, the betting, and the indecorous luncheon, as Mercy had done and went on doing, until he attributed to the Queen the idea "to "abolish racing and to institute instead such national feats of horsemanship as "riding at the ring, which are not merely a bad copy."

Commenting on the correspondence of this "Guardian of Marie Antoinette," L. Smythe adds: "until races were imported from Great Britain, French vices "had at least the glamour of perfect courtesy; there might be no righteous man "in Paris; but there was always manner, and a gentleman would ruin himself, his "neighbour, or his neighbour's wife with a delicate grace. But now blackguardism "and swindlers stretched hands across the Channel and saluted mutually."

The initials given in the text stand very transparently for the names of Count d'Artois and of his boon companion at the time, the Duc de Chartres, son of the Duc d'Orléans, and future Philippe Égalité (No. 85).

Judging by the print, the distant perspective must have been admirably rendered on the original drawing, which is apparently lost; but Moreau does not seem to have been more successful with the horse represented here than with one in the "Rencontre au Bois."

## No. 29. LE PARI GAGNÉ

Engraved by Camligue

*The published state.*
Bocher: five states.

"Happy are the savages of America and Africa who ignore our arts and "industries, who still use bows and arrows and only shoot game in proportion to "their needs, while we do so for sport or to display our skill. Great swells now-"adays are devoted to archery, a better exercise than that of deceiving a woman; "even the fair sex enters the lists and does not seem to dread an arrow as much "as a gun, it being merely the question of properly stringing the bow.

"It is whispered that a lady of quality has relinquished home and children "to place herself under the tuition of a professional archer, taking another friend "with her so as to save appearances. When she is too tired to practise, a beater "chases the pheasants towards the pavilion facing the park; the hired crossbow-"man shoots his arrows before the fair novices and presents them with the "unfortunate birds."[4]

The story ends with a feeble joke on the pursuit of fresh game: no reference made to any wager. Was there any truth in the sportswoman's reported escapade? Clues are wanting for us to hold an inquiry.

The original, an eminently "atmospheric" composition, has the same provenance as No. 1. It is one of the best preserved of the set and belongs to Baroness Willie de Rothschild.

LE PARI GAGNÉ

By Camligue. After J. M. Moreau le Jeune

A. M. Moreau le.

Camlogue fec.

Le Pari gagné

LA PARTIE DE WISCH

By J. Dambrun. After J. M. Moreau le Jeune

*La Partie de Wisch*

APDR

## No. 30. LA PARTIE DE WISCH

### Engraved by Jean Dambrun in 1783

*Three impressions: etching, proof before letters, and published state.*
Bocher: six states.

"The sustained attention demanded by whist does not appeal to young "women, who would sooner indulge in gossip and jokes rather than in the deep "calculations of a rubber.

"Jealousy and bickering having interrupted the game, one of the company, "who merely watched the play and ogled the ladies, recounts the old story of a "spendthrift who had to take delivery of a consignment of pine-wood coffins "from a moneylender instead of cash."

The comment is as pointless as the reference to a quarrel, of which there is no suggestion in the composition.

As the game of whist was all the rage under Louis XV, the spelling "wisch" in this instance could only be a clerical error on the part of the calligraphist employed by Dambrun for his plate.[5]

The original has the same provenance as No. 1, and is in the collection of Baron Edmond de Rothschild. "In der Luft zwei Flecke"—two oil stains—said the sale catalogue of 1891.

## No. 31. OUI OU NON

Engraved by N. Thomas in 1781

*The published state.*
Bocher: five states.

"The charms of the nineteen-year-old Aglaure have acted like magic on "Lisidor, already spoilt at twenty-two and a fop. He thinks her divine, and has "begged for a private interview. The young lady, determined to make a man of "him, goes into the garden at the appointed time; her mother keeps within sight "and hearing, in order to ascertain if Lisidor be capable of sincere devotion, or is "merely a blackguard.

"Aglaure asks what his intentions are: falling on his knees under a statue of "Cupid, he utters the usual platitudes, swears he has never loved so passionately "before and that he will die at her feet. She answers: 'either my husband or "nothing.' He promises everything for the sake of winning her: love has con-"verted him."

Having taken for granted this unsophisticated tale of sweet nineteen and her suitor, Mahérault explains how, by way of reply to Lisidor's entreaties, the young lady has torn to bits a letter of his and thrown it on the ground. But a mere glance at the countenance and great air of the heroine shows that Moreau has figured here a very different sort of encounter. In a series of pictures of ever self-possessed society people, whose emotions seldom drift on the surface, this episode stands out as unusually impassioned. Were it not for the date earlier than that of the diamond necklace affair (1784-1786), it might have been suggested by the meeting at nightfall in a grove at Versailles between Rohan and Mlle. d'Oliva, who passed herself off as the Queen. Everything contributes to an otherwise imaginary *rapprochement*: the likeness to Marie Antoinette—almost an enlargement of the diminutive head in Moreau's "Sacre de Louis XVI"—the attitude of the group, the spying intruder, who might be Mme. de la Motte, even the ornamental shrubbery framing the scene.

With more foundation, no doubt, Messrs. Portalis and Beraldi see "in the "feeble resistance of a great lady whose defeat is inevitable, a transparent allusion "to one of Count d'Artois's many love affairs."

In the Olry Roederer library, recently acquired by Messrs. Rosenbach, is an admirable drawing of the seated lady alone, in pencil and red chalk touched up with white, bought at the Michelot sale in 1881 and mentioned in two different

OUI OU NON

By N. Thomas. After J. M. Moreau le Jeune

J. H. Marcon le fecit

N. Chomat fculp 1781

# Oui ou Non.

N° 31

entries in the catalogue compiled by de Goncourt, as if it were both an original and a replica. Authorities, who probably never saw it, describe it as an advanced sketch. It is to all appearances an independent and highly finished study by Moreau, who subsequently made use of it for the entire composition of "Oui ou non." The sepia, signed and dated 1778, belongs to Baron Edmond de Rothschild. From 256 francs at the Gigoux sale it rose to 12,000 francs at the memorable auction of the Mahérault drawings.

Mr. Irwin Laughlin possesses an exceptionally silvery proof with untrimmed margins of this plate inscribed in an eighteenth-century handwriting, "Le Bosquet"—a tentative title with a Versailles flavour.

## No. 32. LE SEIGNEUR CHEZ SON FERMIER

Engraved by Jean-Louis Delignon in 1783

*Three impressions: etching with the Mühlbacher mark, proof before letters, and published state.*
Bocher: five states.

"Weariness—*ennui*—is the worst foe of humanity, and a quiet life in the country "has little charm for the townsman, whose passions have not been checked by age.

"Count de Vilsan visits one of his farms. He finds Mathurin, a boy who has "never seen grand folks before, and his grown-up sister, Toinette, who has donned "for the occasion her Sunday frock, and is stared out of countenance because the "Landlord takes too much notice of her, while Madame is decidedly vexed at the "by-play. But the dart was shot and the Count never let a day pass without "calling on Ambroise, the Farmer, or rather on his daughter, on whom eventually "he settled some money, though the girl never gave way to his advances."

Clear as its execution is, the plate pales somewhat next to others of the series, owing to a lighter technique. By way of compensation, the cattle coming home and a lively poultry-yard put a tricksy touch of local colour on the scene, as on some of the rural subjects of the *Chansons de La Borde*.

Portalis and Beraldi see here the dandy who has temporarily withdrawn to the country to recoup his health and his finances, both having been put to hard tests by the whirl and swirl of receptions, races, stage-boxes, suppers, and a lady's peremptory summons to say yes or no. "Surfeited with the excitements of Paris "and the apartments either too hot or too cold at Versailles, the Count holds forth "before the Farmer and his winsome daughter on the delights of rustication, the "self reward of virtue . . . but the odds are that he does not hold in place and "longs all the time for the less bucolic shrubberies of Trianon."

On the mistaken assumption that no comment accompanied the third *Suite d'estampes*, Montaiglon wonders whether this composition originally belonged to it, or if it were not intended for yet another section of the work: one barely commenced, never carried to completion, which would have dealt with the nobleman at his château indulging in social reforms and pastoral fads of the sort advocated in literature by Rousseau, in painting by Greuze. The anonymous text is there to dispose of this supposition and, next to "Oui ou non," to comment on "le Seigneur chez son fermier," a picture which has a Greuzian look with more spirit but no affectation of feeling.

LE SEIGNEUR CHEZ SON FERMIER

By J. L. Delignon. After J. M. Moreau le Jeune

*Le Seigneur chez son Fermier*

The sepia entered by Bourcard as genuine had been purchased for 2,950 francs at the La Béraudière sale in 1883 by Mr. Mühlbacher, and when put up at auction again, sixteen years later, only fetched 1,900 francs. Its authenticity does not seem to have inspired confidence, as evidenced by the last bid. In 1922 the original now in the collection of Mr. Mortimer L. Schiff was found in a country residence near Metz, together with that of "la Sortie de l'Opéra," both within shabby Louis Philippe frames, behind dusty glasses, on the same rough cardboard mounts on which most of Moreau's drawings for this history of costume were pasted. The date 1782 inscribed upon "le Seigneur" shows it to have been in order of time the Master's last contribution to the series, regardless of the place assigned to it by the publisher before the end of the third part.

## No. 33. LA PETITE LOGE

### Engraved by Jean-Baptiste Patas, undated

*Two impressions: proof before letters with the privilege, and published state.*
Bocher: five states.

"Paris watches with absorbing interest the progress of a debutante at the "Opera, the headquarters of young ladies who take to the corporeal poesy of "dancing as a career. A *danseuse's* talent does not count as much as her figure, or "the name and rank of her particular patron. Success is likely to turn her head "and make her affected or even saucy, under the influence of a mother who "speculates on the girl's airs and graces and, by way of chaperoning her, thrusts "her upon some wealthy admirer in the *entr'acte* of a performance."

The engraver has admirably rendered the contrast between the illumination which sets off the occupants of more conspicuous boxes, as well as the Louis XV decoration of the house, and the intentional semi-darkness of a stage-box, provided not only with an interior curtain to be drawn at will, but also with a blind in front so as to screen its holder, if needs be, from inquisitive observation.

Were it not for the unpleasant and much too typical matron looming large into it, after the fashion of the "Modèle honnête" and the "Offres séduisantes" (Nos. 27 and 258), the composition would rank next in attractiveness to the "Souper fin." The title, "The Prince's box," given to it in the English edition of *Pictures of life* (1790), may have been suggested by the surmise, referred to by Bourcard, that the gentleman patting the *danseuse's* chin represented the Prince de Soubise. If so, Moreau must have rejuvenated "the most high and most "excellent Prince Marshal," who about the time of "la petite Loge" would have been well over threescore years.

Charles de ROHAN SOUBISE (1715-1787), since childhood the bosom friend of Louis XV, accompanied him in the campaign of 1744-1748, and owing to bravery and courtiership more than to generalship attained high military rank. Soon after the beginning of the Seven Years' War, through the influence of Pompadour, he was put in command of a corps of 24,000 men, and in November 1757 sustained the crushing defeat of Rossbach. He continued, however, in the service until the Peace of Paris of 1763, after which he lived the life of the fast man of fashion and of the *grand seigneur* who contested with the other Peers the right of presenting the holy sprinkler to the Monarch, or of handing him the first plate at supper. He alone of all eminent personages followed the remains of Louis XV to St. Denis.

LA PETITE LOGE

By J. B. Patas. After J. M. Moreau le Jeune

*La petite Loge.*

A.P.D.R.

Under Louis XVI he continued to sit in the Royal Council up to the time of the necklace affair and of the lawsuit against his kinsman, Cardinal de Rohan.

All Paris looked upon him as the Sultan of the Opera House, and knew that he provided for Mlle. GUIMARD (1743-1816), the only *danseuse* who did not merely dance with her legs, but also with her arms and even with her eyes; so *piquante* and so thin that she won the name of skeleton of the Graces, or of the loveliest spider of the day. It was said that Mr. de La Borde enjoyed her favours, and Soubise was content with playing the expensive part of an honorary lover. His influence secured for her the gratuitous lease of a shooting in the Royal preserves, with faculty of granting game licences to members of the ballet, choristers, and the like: an unprecedented privilege. Guimard was the wife of Despréaux, manager of the Opera House, dancer, and author of a poem on the art of dancing, *Mes passe-temps*, illustrated by Moreau.

Hearing someone ask how the famous *ballerina* could afford to drive in a gilded coach, while few singers ever make a fortune, d'Alembert, the witty mathematician, accounted for the fact as a necessary outcome of the laws of motion.

One of the four partial or preliminary sketches for the *Suite d'estampes* which have been preserved is a large study in pencil and red chalks for the principal figure in this group, presenting slight differences in the attire and the poise of the arms, once in the Soleirol, Niel and Roederer collections, now in the possession of Messrs. Rosenbach. The price fetched by it was 32 francs in 1861, and 1,200 francs in 1873, at the respective auctions. Both catalogues, quoted by Bocher, described it as a portrait of Mlle. Guimard, with a stronger foundation apparently than the mere professional attitude of the character represented, if we compare the countenance drawn by Moreau with that on the enticing and well identified terra-cotta busts by Merchy in the Perrin room of the decorative art section of the Louvre, and at the Museum of the Paris Opera House.

The original, dated 1777, brought 480 francs at the Gigoux sale, and 1,800 francs at the Dreux sale in 1870, when Sichel, the dealer in antiques, purchased it on behalf of Mlle. Angelo. It is now in the collection at Waddesdon.

Proof impressions such as the one before us, with the square line yet unbroken by signatures, are particularly scarce.

Aubert & Cie issued in 1842 a lithographic copy of this plate, entitled "le Protecteur," without artists' names.

## No. 34. LA SORTIE DE L'OPÉRA

Engraved by Georges Malbeste, undated

*Three impressions: etching bearing the Mühlbacher mark, proof before letters, and published state.*
Bocher: five states.

"The most interesting sight at the Opera is to be had the moment the "performance is over: the excitement of the spectators is never so obvious as "when the vestibule of the theatre resembles a fair.

"Do you notice a plausible looking lady wearing a pannier gown, her hair "done up in the 'upset temperament' style? Having fairly plundered two "Englishmen, a Colonel and a Commissary officer, she now sallies forth hand-in-"hand with two rogues who pretend to be smitten with her, merely to entice more "admirers. The Abbé who follows would willingly barter a pun or an anecdote "for a dinner. A young fop confides to a friend his latest love affair. Another "dandy entrusts a note to the nosegay girl with instructions to hand it to the old "Marquise who has promised to settle his tailor's bill: the *billet-doux* is sure to "be amusingly worded, if one could only read it.

"All this goes on while smart turn-outs stop the way. Foreigners, country "cousins, even a certain class of Parisians may well keep eyes and ears wide open: "nobody except the initiated could guess what it is all about; in fact, most of the "bystanders might fancy that Hebrew is being spoken in so odd a Sanhedrim."

"One of the third series," writes Lady Dilke, "brilliantly engraved by "Malbeste, is perhaps the most beautiful of all. It has been diversely christened "'la sortie de l'Opéra' and 'le Mariage'; it seems, on the whole, to be more "probably the latter, and as such I have reproduced it." Since the original title is on the plate, there could be no double christening. Evidently Lady Dilke took literally Portalis and Beraldi's remark that the composition suggests a wedding.

As it was customary for a bride in Parisian society to put in an appearance at the Opera on the first Friday night after her marriage, there is a tradition traceable to Mahérault that Moreau indulged here in a gentle skit on the newly married Duc de Lauzun.

According to Mr. Danlos the etching of this print is the rarest of the entire set; already in 1878 at the Roth sale an impression of it fetched 899 francs.

The original, long considered as lost, and recently discovered together with that of "le Seigneur chez son fermier," is now in the Schiff collection. Attractive as the print is, for drawing, expression, and spirit, the sepia admits of no comparison.

LA SORTIE DE L'OPÉRA

By G. Malbeste. After J. M. Moreau le Jeune

*La Sortie de l'Opera*

APDR

LE SOUPER FIN

By I. S. Helman. After J. M. Moreau le Jeune

Dessiné par J.M. Moreau le Jeune.

Gravé par Helman 1771

# Le Souper fin

## No. 35. LE SOUPER FIN

### Engraved by Isidore Stanislas Helman in 1781

*Two impressions: advanced etching and published state.*
Bocher: seven states, including two etchings.

"An officer, who has entered into conversation with a foreigner at the Theatre, "invites him to supper in company with two 'divine' creatures. The little home "of this modern Alcibiades is fitted up with perfect taste; he keeps the most "exquisite table and his servants are taught to withdraw at the right moment.

"The conversation turns on the music of Glück, the new Amphion, until at mid-"night the party breaks up." Then the hero of a pointless story drives one of the fair angels as far as her door—"jette ce bel ange à sa porte"—and leaves her there.

Here, as in "Oui ou non," "la petite Loge," "la Sortie de l'Opéra," scenes outside the range of drawing-room etiquette, Moreau could afford to indulge in a genuine flutter, and through the impeccable artist show the Frenchman to whom nothing human is indifferent. Moreover, the delineation of this particular frolic afforded him an opportunity to supplement his documentation of sumptuous homes with a glimpse of the interior of one of the small villas newly built on the Boulevards, and called *Folies*, because lavishly fitted up as residences of Opera stars and the like, at the expense of some gilded reveller or farmer-general. A supper party would open the order of the night on such premises, among the daintiest appointments in the Louis XVI style: an "agreeable supper"—as termed by the translator of *Pictures of life*—small and late.

The pedigree of the original drawing, now in the collection at Waddesdon, coincides throughout the second half of the nineteenth century with that of "la petite Loge." It fetched 570 francs at the Gigoux sale, 1,950 francs at the Dreux sale when Sichel sold it again to Mlle. Angelo, a friend of Meilhac, the playwright.

Mahérault lays stress on the advanced etching, where the lamp pendant, one of the armchairs, and a napkin lack certain strokes, where the head-dress of one of the women does not hide her ear, and her bosom is not covered by a scarf introduced in the subsequent state. The unfinished trial proof before us, presenting these rare features, fetched 1,000 francs at the Mühlbacher sale in 1881, a record price in those days, closely emulated by bids of 980 and 920 francs respectively for the etchings of the "grande Toilette" and the "Partie de wisch."

Although the spirit of this composition, as well as the characters and surroundings represented, differ from those of Moreau's "Sophie, remettez-vous" for the Rousseau of 1774-1783 (No. 336), yet a comparison between both groups forces itself on the mind and leaves one in doubt as to the artistic pre-eminence of one above the other.

## No. 36. LE VRAI BONHEUR

Engraved by Jean-Baptiste Simonet in 1782

*Three impressions: the etching, proof before letters, and published state.*
Bocher: five states.

"It is only in the country that one can look for examples apt to conjure up "virtue stranded in towns. To get shelter from a storm you enter a farmhouse: "you find a good old woman, her son the farmer, his wife as fresh as a daisy, "their children, a dog. What they have to say to each other is prompted by "nature. Could true happiness be the lot of mankind, its dwelling would be "where peace, candour, and innocence have sought refuge."

Commenting on the same subject for the Neuwied edition of the *Monument*, Restif arrives at a more sceptical conclusion: "true happiness is nowhere to be "found except on pictures, at the Opera, and in a few plays of the Italian Theatre."

There is no evidence to support an unwritten tradition, according to which this group represents Benjamin de La Borde, his wife, and children, in rustic garb. The countenance of the father of a happy family presents no resemblance with La Borde's profile within a lyre, engraved in 1774 by Masquelier after Denon, and inserted in the best copies of the famous *Choix de chansons*. Moreover, as owing to a difference with the first gentleman of Louis XV's bedchamber, Moreau had interrupted abruptly his admirable illustrations of the little songs, is one to assume that after a lapse of nine years the artist sought and enjoyed once more the Court poet's patronage? Neither Mahérault nor Bocher, Goncourt nor Schefer, refer to the "Vrai bonheur" as in any way connected with portraiture.

Another and more likely supposition is that with this print and the corresponding text both draughtsman and story-teller meant to pay allegiance to the encyclopædic spirit by advocating from a fashionable platform the reinstatement of nature in education, and denouncing a surfeit of civilization. Indeed, it may not have been a mere coincidence if the same hand which between 1776 and 1782 drew scenes of leisured life, and illustrated simultaneously the democratic works of Jean Jacques, placed by way of epilogue to the *Suite d'estampes* a group of happy country folk fit to serve as prologue for the *Émile*. Such a contrast ranks among the sidelights cast on social evolution by Moreau's pencil and brush. There are more things in his sepias than can be accounted for by casual observers.

Yet, beautiful as the composition is, it strikes one as an inconsistent con-

LE VRAI BONHEUR

By J. B. Simonet. After J. M. Moreau le Jeune

*Le vrai Bonheur*

VEDR

clusion for a history of costume wrought round the daily doings of a feather-headed lady and a profligate swell. Rather than a Utopian concession to popular sentiment, who knows but that the plate, set aside originally for another purpose had to be used as a stop-gap to wind up the Third series, when at the eleventh hour—after the eleventh drawing—Moreau made up his mind to relinquish the task, owing to the same pecuniary exactions which had once put a stop to his work for La Borde.

Be that as it may, the encroachment of a rustic subject upon a set of worldly pictures brings unexpectedly together two opposite aspects of a wondrous talent: of the *arbiter elegantiarum* as painter of society manners, and of the unique vignettist who freed pastoral romance from the imitation of Boucher and vivified it with Fragonardesque elements of nature and life.

The provenance of the original in the collection of Baron Edmond de Rothschild is the same as that of No. 1. Making no reference to the corresponding print, the Berlin sale catalogue gave the drawing the name of "Inneres eines Bauernhauses," and pointed out a spot—*ein unbedeutender Fleck*—above the door.

# REPRODUCTIONS AND ADAPTATIONS

Bocher, Nos. 1360-1371.

Of various old and modern reproductions and adaptations of Moreau's *Suites d'estampes*, the first by order of time is the finest, the most sought after. The artist himself issued it in 1776 as an octavo pamphlet, containing twelve reversed miniature replicas of the prints numbered 13 to 24, with a stanza of four or five verses on the lower margin of each. The same treatment was not extended to the third set.

Rare as the booklet itself is, its engraved title-page is rarer still and was not known to have existed until the Morgand Library catalogue of 1880 produced a facsimile of it. As may be seen on the perfect copy before us, it reads: "Seconde Suite d'Estampes pour servir à l'histoire des Modes et du Costume en "France dans le XVIIIme siècle. Année 1776—A Paris chez Mr. Moreau, "Graveur du Cabinet du Roi, Cour du Mai au Palais, Hôtel de la Tresorerie "A.P.D.R.," exactly as the title of the original folio, with a different address.

Mahérault's statement in his *Œuvre de Moreau le Jeune* (1880) that there is no clue to identify the engravers of this tiny set, was rectified by Messrs. Portalis and Beraldi: "with very good eyes, though not without difficulty, owing to the "extreme tenuity of the characters, it is possible to make out the names of "C. Guttenberg, Camligue, and Lorieux on some of the plates. . . . Already in "1878 the sum of four thousand francs was paid at auction for a copy of these "vignettes, which notwithstanding the skilled execution cannot convey the im- "pression of the large prints."

According to Bocher each little plate went through four states: before letters; before the reference numbers; with titles as on the folios; with all letters or legends. Only one etching is known, that for "les délices de la Maternité," once in the Mühlbacher collection.

The zest—if any—of the rhymes which take the place of text may thus be summed up in prose, a flat prose.

No. 13. Déclaration de la grossesse—"Should not the fruit follow the flower?"
No. 14. Les Précautions—"Heaven watches over the young mother."

No. 15. J'en accepte l'heureux présage—"Nature and love give relevance to the slightest details."
No. 16. N'ayez pas peur, ma bonne amie—"Ladies should remember how motherhood enhanced Venus's beauty: love was her child."
No. 17. C'est un fils, Monsieur—"Ergaste somehow had lost his fortune. He marries Céphise: a son is born to them; all is set right again."
No. 18. Les petits Parrains—"A more solemn bond may soon fulfil their parents' wishes."
No. 19. Les Délices de la maternité—"All joys wait on a mother's heart."
No. 20. L'Accord parfait—"To listen, to admire, to pine all in one."
No. 21. Le Rendez-vous pour Marly—"Beauty unadorned is more alluring still."
No. 22. Les Adieux—"Nothing much for Céphise—a stolen kiss—a great deal for her lover."
No. 23. La Rencontre au bois de Boulogne—"Beware lest this accomplishment—riding—may make her too bold: it is easy to slip."
No. 24. La Dame du palais de la Reine—"About to approach the Gods and the Graces."

The following is the collation of the set:

Nos. 13, 14, 15, 17, 20, 21, 23, without artists' names.
No. 16. C. Guttenberg scratched on the right corner of the work.
No. 18. Camligue scratched under the border-line.
No. 19. Lorieux f. under the border-line of the only known etching.
No. 22. Camligue ex. scratched as on No. 18, but only on the first and second states.
No. 24. Camligue f. as above.

By LORIEUX, unmentioned here so far, Portalis and Beraldi quote a few prints for the *Galerie du Palais Royal* and the illustrations of a mediocre Faublas issued in 1786. He was more successful with reduced adaptations after Moreau, witness his vignettes for the *Émile*, the *Nouvelle Héloïse*, and, best of all, the midget size "Délices" to which we have just referred.

In the first part of his tantalizing *Catalogue of the library of an English amateur* Lord Carnarvon, a sagacious collector, quotes a personal experience of serendipity:[6] "Happening to be in Constantinople, looking through a vast "assortment of rubbish in a shop in Pera, I discovered two perfect copies of this "rare reduction of the well-known plates at the bottom of a box filled with

"magazine illustrations, pictures of Sultans and professional beauties. Upon "payment of the sum of one Turkish pound the two copies became my property. "How they ever reached Constantinople will always be a mystery to me. Return- "ing to Paris and walking down a street, I perceived another copy, complete in "every respect, in a shop window. I asked the price; although it exceeded the "Turkish one, I yet considered it so moderate that at once I bought this third "copy. The spare copies have since left me, but if ever I find them again, and at "Turkish prices, I shall certainly become once more their temporary owner. I "reproduce the rare title-page." And we reproduce Lord Carnarvon's note as the pedigree of the copy in this collection: *habent sua fata libelli.*

The charming little set appears to have made a palpable hit. It was copied in reverse, *i.e.*, in the direction of the large prints, and printed in red, with the same verses, but with the letters A.P.I.D.S.E. instead of A.P.D.R. Seven plates were engraved entirely by Gleich, who finished with the burin the following five: "N'ayez pas peur," etched by C. Guttenberg: "les petits Parrains," "les Adieux," "la Dame du palais," etched by Camligue: "les Délices de la maternité," etched by Lorieux. The inscription: "peint par M. Moreau jeune à Paris, gravé par Gleich," with the inappropriate word *peint* and the omission of the article *le* before *jeune* betrays a German hand. The English author of a preface to *French line engravings*, who writes that "the series executed by Gleich is very charming "and has always attracted the attention of collectors," apparently mistakes it for the adaptation brought out by Moreau in 1776.

Yet another replica—neither quoted by Bocher nor by Cohen—was engraved in Holland with French and Dutch legends, without dates and artists' names. But the popularity of such minute adaptations did not stop there. New stories were composed for them, differing entirely from the text issued with the large series. Thence a regular literature pertaining to the *Monument du costume*, entered by Cohen and Ricci among the works of Restif, though not unreservedly, as follows:

I. *Tableaux de la bonne Compagnie ou Traits caractéristiques, anecdotes secrètes, etc., pendant les années* 1786-87. Paris, 1787. Two 12mo volumes containing four plates after Freudenberger, twelve after Moreau, a reimpression, the latter of the reduced issue of eleven years before, minus the privilege and the verses erased to make room for new titles—eleven of which with the German translation—viz.: "La Leçon de musique" instead of "l'Accord parfait"; "les Tuileries" instead of "le Rendez-vous pour Marly"; "l'Opéra" instead of "les Adieux"; "Fontainebleau" instead of "la Rencontre au Bois"; "le Bal" instead of "l'Évènement au Bal"; "Versailles" instead of "la Dame du palais"; "la Visite du médecin" instead of "la Déclaration de la grossesse"; "le Comité" instead of "N'ayez pas peur"; "les Précautions," "la Lingère" instead of "J'en accepte

l'heureux présage," "C'est un fils, Monsieur"; "les petits Parrains," "le Coin de la cheminée" instead of "la Soirée d'hiver," "les Confidences"; "le Printemps" instead of "la Promenade du soir"; "les vrais Plaisirs" instead of "les Délices de la maternité."

After having stated that each volume contains eight vignettes, Cohen and Ricci bring the total number to seventeen by adding "le Boudoir" after Freudenberger. This apparently discrepant collation is justified by a copy now in the Beraldi Library, which as pointed out in the *Bibliothèque d'un bibliophile*—No. 358—includes that subject.

With regard to the same edition, Bocher remarks that although most of the titles were altered and also given in German, there can be no doubt that the plates must have been those used in 1776 by Moreau, since the first of them is bordered with the same double line, and Camligue's microscopic signature is partially discernible under the "petits Parrains."

As for the text, no author is named on the frontispiece, nor on a preface addressed "to the charming sex which embellishes all things, including vice: "woman being man's tutor." Though the style appears to be that of Restif, Cohen and Ricci do not seem to think he wrote "every one of the tales accompany-"ing these pretty illustrations." An insidious passage from *l'Antichambre* is sufficient to show the difference of spirit with the harmless prose inserted in the *Suite d'estampes*: "Have you heard about Mlle. Bertin, the famous Queen's "milliner, going bankrupt? According to her balance sheet she owes about 150,000 "*livres* and is owed more than one million for having supplied finery to ladies "on whom she cannot possibly draw at sight."

A fine untrimmed copy of the *Tableaux* in the collection of Mr. Irwin Laughlin contains, besides the usual sixteen vignettes of 1787, the original adaptations published eleven years previously by Moreau in two states: with and without rhymes.

II. *Tableaux de la Vie ou les Mœurs du dix-huitième Siècle*: two 12mo volumes. At Neuwied on the Rhine *chez la Société Typographique*, and at Strasburg *chez J. G. Treuttel.* No date is inscribed on this edition, but Schefer assigns that of 1791 to it. The plates are the same as for the *Tableaux de la bonne compagnie*, including the "Boudoir," only placed in a different order, each within a border line, and showing signs of deterioration. Curiously enough, though the book appeared in Alsatia, the German translation of the titles was omitted. The fifty-three stories introduced by the editors, duller than the thirty chapters of the *Tableaux de la bonne compagnie*, do not seem to have been entirely due to Restif, judging by a passage in the preliminary notice: "We do "not pretend to present a gallery of original pictures. The elements have been "derived from the *Monument du costume* by M. Restif de la Bretonne and

"sundry other recent works, but the variety and humour of the anecdotal tracts, "told in a different form, &c. . . . will ensure lasting success to our selection. "Thus a diamond circulates in the trade and keeps its value." Then comes an up-to-date touch: "at a time when men are appreciated at their worth, this work may "serve to account for the behaviour of courtiers and so-called society people, who "never appear such as they really are before the masses, but conceal their nonenity "under borrowed flashes."

The tale, entitled *la Surprise*, begins with the following sentiment: "faith-"fulness in love might be possible in the country, provided the lady's charms "be seasoned with pretty garments, taste and cleanliness—'propreté.'"

Though Cohen and Ricci enter these undated *Tableaux* immediately after those of 1787, the reference to Restif's *Monument* in the preface of the former shows them to have been later than 1789, when the title of *Monument du costume* was first used. Moreover, a reimpression of the same *Tableaux* in two volumes containing only twelve bad copies of Moreau's Second series is dated *Londres* and Neuwied, 1791.

III. *Les petites Parties et les grands Costumes de la Dernière Cour en France*: two 16mo volumes, illustrated by Moreau and published by Restif de la Bretonne, in Paris at Royez's; no date.

The same as the preceding book on a different paper, but containing only three plates: "les Précautions" in the first volume, charmingly engraved, according to Bocher; "la Lingère," "la Leçon de musique" in the second, decidedly inferior.

IV. *Monument du Costume Physique et Moral de la Fin du dix-huitième Siècle ou Tableaux de la Vie, ornés de figures dessinées et gravées par M. Moreau le jeune et par d'autres célèbres Artistes.* At Neuwied on the Rhine, 1789, in fol.

To account for the wherefore of a complete reimpression of Moreau's compositions with a French text in Rhenish Prussia it is supposed that, having left Paris on the eve of the Revolution, Eberts took away with him the plates of the *Suites d'estampes* and sold those of the Second and Third to an editor at Neuwied near Coblenz, where he settled. If such were the case, the transaction on both sides was not devoid of perspicacity, for in 1792 Coblenz became the rallying point of the *émigrés*, and the headquarters of the army of Condé. A comparatively cheap collection of fashionable society pictures could not fail to be a success among Royalists, whose thoughts clung to the amenities of a time that seemed old already. In the idleness of voluntary exile they found ample leisure to see themselves again as Moreau had seen them, even though the contents of this folio volume may have been familiar to many of them.

We shall never know why the twelve prints of the First Series came to be excluded from the deal, nor why the unattractive pair of "la Surprise," "la Matinée" after Freudenberger, previously issued as "l'heureuse Union" and "les Mœurs du temps" (Nos. 174-175), forced its way into the complete sets after Moreau. In Montaiglon's opinion Eberts never commissioned these two plates. Whether such was the case or not, had the Bernese draughtsman proposed to insert them in the original *Suites d'estampes*, their stiff grouping, to say nothing of the subjects, would suffice to account for the change of artist when the publication reached its first stage.

The Neuwied edition appears to have been entirely under German control. "Physical and moral" were most inappropriate designations to apply to "a Monument of costume," and why a *Monument* at all? Surely this wording, and the mention "drawn and *engraved* by Moreau and other famous artists," give away the racial stolidity of an editor who did not mind his p's and q's, but probably never anticipated that future amateurs would adopt so hybrid a title for the sake of brevity, to the detriment of wit.

For want of thrushes the devil eats blackbirds. Average collectors who cannot procure or afford the three folios of 1775-77-83 may fall back eventually upon the *Monument du costume* as a makeshift or a compensation. Though inclining to greyness, the impressions of the last state, without dates and numbers, are not quite so bad in themselves as Bourcard makes out; but traces of the erased A.P.D.R. initials with their intermedial dots strike the eye like a brand of forfeiture, and the inferior printing of the text is enough to disqualify a Teutonic attempt to reproduce the genuine article.

After entering under Restif's name the text of six between adaptations and replicas of the *Estampes pour servir à l'histoire des modes*, &c., Cohen and Ricci make a point of stating about the *Monument* of 1789 in particular that "the tales—*historiettes*—for it were commissioned to Restif by an editor who "wished to put Moreau's plates to profitable use." In fact, under the fatidical date of 14 July 1789, the author himself enters in his diary: "got up late the day of the "storming of the Bastille and finished my *Monument* or *Tableaux de la vie* to "send to Neuwied." The mention is conclusive as far as it goes, but not to the extent of being used retroactively, as Montaiglon would, against the attribution to Restif of the text of the first edition.

V. *Pictures of life, or a Record of Manners physical and moral at the close of the Eighteenth Century*, translated from the French. Two small 8vo volumes with two illustrations after Moreau, printed in London for C. Dilly, Poultry, MDCCXC.

Instead of stating explicitly that this is a literal version of Restif's *Monument du costume*, Cohen and Ricci, following the examples of Mahérault and Bocher, give it the French title, adding that the legends under the plates "the Declaration

of pregnancy" by T. Holloway, the "Levée" by J. Heath are in English, as if the rest were not; thus conveying the impression that what they call an English counterfeit may not have been brought out exclusively for British consumption, while the entire reading matter is in English—not the King's English. A fine copy of this apparently rare edition may be consulted at the British Museum—press mark 12510 aaa 13.

The translator explains that "to each French 'Picture of life' were annexed "capital prints, designed and executed [*sic*] by M. Moreau jun., as well as by other "celebrated artists, and that the English publisher has prefixed two of them to the "title-page of each volume." On the fly-leaf is advertised the sale at three guineas of the *Monument du costume*—the Neuwied edition, no doubt, of the previous year—"in boards." We give here almost *in extenso* the editor's advertisement, to set off the quaint phraseology of a version more artificial, if possible, than Restif's own text on a subject too utterly French and trifling to be transposed in an Anglo-Saxon key without its sounding out of tune.

". . . These descriptions exhibit the modes of thinking and manners of acting "peculiar to the age and form its moral history. Although the engravings afford "only a general conception of the subject and of the description to which they refer, "there appears to be so happy a coincidence between them, that it may well be "imagined they were drawn from actual facts.

"The different situations in which the sexes are frequently placed by the "ordinary occurrences of life are presented to view. Women are the principal "figures in the pictures contained in the first volume. Thus:

"'The Declaration of pregnancy' exhibits a predicament highly interesting "and important, enriched with useful precepts and enlivened by example.

"'The Precautions' follow as the necessary concomitant of pregnancy and "combine useful admonitions with an interesting story.

"In 'the Happy omen' the manners of the people are painted and the conduct "of particular characters described.

"'Take courage, my love,' affords a detail at once useful and entertaining and "exposes a practice which the modesty and personal safety of the sex have united "to reform.

"'It is a son, Sir,' delineates the lively effusion of those sentiments which "civilization produces rather than those which nature would inspire. From an "observation of the system of animal creation, nature seems to require the birth of "females as essential to population: but in civil society men more anxiously wish "for the birth of males, in order to perpetuate their family name. This anxiety "arises entirely from the refinements of the latter ages. . . .

"'The Young sponsors' will instruct parents in the means of directing from "the earliest period of infancy the inclination of their children, without endanger-"ing their happiness.

"'Maternal pleasure' discloses a trait in the private history of a noble lady.

"'The Perfect harmony' exhibits a union of the effect with its cause. The "surest way for a lover to touch the heart is to harmonize his voice with that of "his fair favourite. . . . The affection felt at first for the music alone soon changes "into love for the person from whom the pleasure is derived.

"On 'the Assignation at Marly' we must observe a profound silence: the fact "on which the story is founded is yet too recent to be unreservedly expressed.

"'The Adieu': the act of presumption related in it has happened a thousand "times in France; our trait is original, for we have in no degree imitated either "Mr. de Marmontel or Mr. de Chabannes, who have formed a story and a comedy "upon this subject.[7]

"'The Adventure to the woods': a triple anecdote communicated to us by a "lady of quality who played a part in the drama.

"'The Maid of honour' presents one of those traits of private history which "frequently happen but are always cautiously concealed (?)."

"In the Second volume men must take their turn to appear upon the canvas. "Thus:

"In the 'Levée' you see the reigning manners of the age, as the character of "Philomenus in Petronius paints the manners prevailing in the reign of Nero.

"'The Morning toilet' describes a character not much to the honour of the "human species, but which it was impossible to avoid. It is our duty to depict "living manners as they really exist.

"'The Patroness' shows the nature of a literary education, the system of "female favouritism, and an author enabled to make his way in the world. This "last circumstance will perhaps be thought the most extraordinary.

"'The Morning' (after Freudenberger): a subject attributed to a certain "Marquis better known by his connection with a high and celebrated character "than from any other circumstance of his life.

"'The Raceground' is a picture of an entertainment in imitation of the "English; but its transplantation will never succeed. It is an exotic and the "climate of France is unfavourable to its growth.

"'The Wager won' represents something like the story we meet with in the "first volume of Caroline (?), though our picture was painted long before the novel "appeared.

"'The Whist party': gaming is the most dangerous evil that can affect a "nation. This picture is drawn from the character of the *roué* who is the hero of it (?).

"'Yes or no': delightful situation, in which one of the most amiable char-"acters of the kingdom was lately placed.

"'The Surprise' (after Freudenberger): the situation of the parties represented "is rather indefinite: it is nevertheless striking and may afford a very useful lesson "to provincials in town.

"'The Prince's box' contains two adventures of a singular nature not easily "unravelled by the clue of reigning manners.

"'The Opera house': a view as delightful as it is fugitive. Here you may "behold finesse, art. Boccaccio, why had you never seen our exhibition of an "Opera?

"'The private Supper': no better subject could conclude the collection. In "the metropolis only such parties are found; their glare would be too obvious in "any other place. This picture presents a double intrigue and true examples.

"'The Nobleman and his steward': honest hearts and sensible minds will "not be able to read this history without the tenderest emotions, the facts of which "have recently happened.

"'True happiness': it is not without regret that the truth of history obliges "us to contradict the title assumed in this picture."

Reiterated and clumsy, the allusions to supposed facts and pretended intrigues were obviously meant to excite the curiosity of English readers willing to endure a wretched translation.

Cohen and Ricci rightly describe the pair of illustrations contained in the two volumes as "finely engraved." The technique of the burin is not French, the plates have a metallic look; but the work is good, the attempt to anglicize the types and alter one or two costumes not obnoxious. Bocher exaggerates when, rather than exact reproductions of Moreau's compositions, he calls them "interpreta-"tions adapted to English manners and dresses, which may interest amateurs and "not be considered out of place in a *catalogue raisonné* of the works of our artist." It would be more accurate to say that Moreau, who deserved better translators than Restif did, could hardly have complained of the British accent of Holloway and Heath. Their two vignettes for *Pictures of life* are well worth mentioning in a circumstantial history of the *Suites d'estampes*.

The "Levée"—called in French "Lever du petit maître"—is reversed.

VI. *Monument du Costume physique et moral de la fin du dix-huitième Siècle, ou Tableaux de la vie. À Londres, l'an* MDCCXCIII (one C on the date of the first volume being dropped in error: the date MDCCXCIII correctly printed on the second). Two small 8vo volumes, the first containing twelve, the second fourteen, plates; each, except two, labelled: "London published as the Act directs (for "the Proprietors) by W. Hinton, Horse Shoe Court, Ludgate Hill, August 1792"; text entirely in French.

This, the quaintest of all such adaptations, by Lacroix considered "crude, "awkward, wanting in wit," yet an Anglo-French curiosity of singular rarity, not even to be found on the British Museum shelves, is summarily described by Cohen and Ricci as "an English travesty of the twenty-six Neuwied plates, reproducing

"types and dresses from the other side of the Channel." Mahérault merely enters the title with the mention: "legends both in English and French." Bocher adds: "a repetition of the preceding book, with twenty-two [*sic*] plates added to the pair "that served as frontispiece for it, adapted to English manners and styles from "Moreau's compositions."

To Sir David Salomons, who possesses a copy of it, we are indebted for the following exhaustive, and so far unpublished, collation:

The engraver's name, not the editor's, is inscribed only on the first vignette of each volume: T. Holloway sculp. on the "Declaration," J. Heath sculp. on the "Levée," both printed, no doubt, from the plates which in 1790 were used as frontispieces for *Pictures of life*. For the same reason the English legend precedes the French under both subjects, while under all the others the reverse occurs and the publisher's name and address appear, not the engraver's.

In the first volume the illustrations follow the order of the Second Series. On Nos. 1, 2, 3, 4, 5, 6, 7, and 10 the costumes altered are for greater simplicity to the detriment of style; the decoration on the background of Nos. 5, 6, 7, 10, and 12 present changes which might escape a casual observer. No. 8 is virtually a copy of the original "Accord parfait," except for a slight modification in the lady's bodice. Nos. 9 and 11 are exact, but feebly drawn replicas.

Nos. 3, 5, 7, 9, 10, 11, and 12 are reversed.

In the second volume the order of the Third Series was disturbed by the interpolation of two prints after Freudenberger, "le Matin," "la Surprise": one, numbered 4, between "la grande Toilette" and "la Course"; the other, numbered 9, between "Oui ou non" and "la petite Loge."

Here, too, with the exception of Nos. 1, 6, 9, and 14, the dresses have been more or less modified: so has the background on Nos. 1, 2, 3, 5, 8, 9, 10, 11, 12 and 13. Only Nos. 6 and 14 are accurate copies.

Nos. 1, 2, 3, 5, 6, 12, 13, and 14 are reversed.

The text is the same as that of the Neuwied edition of 1789.

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With the revival of interest in pre-revolutionary art, other replicas of the same prints saw the light of the last quarter of the nineteenth century. Bocher enters the following:

*Le Monument du costume*, &c.: twenty-four engravings after Moreau le Jeune, text by Restif, revised by Ch. Brunet and A. de Montaiglon: large 4to. Paris, Willem 1874: practically a copy without artistic merit of the Paris edition of 1787. Also:

*Le Monument du costume physique et moral*, &c.: with twenty-six illustrations drawn and engraved by Moreau le Jeune and other celebrated artists:

text by Restif de la Bretonne, revised and corrected by Ch. Brunet, with preface by A. de Montaiglon: in fol. Paris, L. Willem, 1876.

In 1883 Conquet published the original texts with two title-pages, two portraits, and a fresh adaptation of the thirty-six plates by Dubouchet. Without mentioning names, Bourcard comments on these superfluous imitations: "too "expensive when they appear, never satisfactory to connoisseurs, doomed soon "after the issue to see their price fall by 60 per cent. Only works of documentary "importance and of valuable information out of reach need be reprinted. If en- "gravings must be popularized, let it be done cheaply: photographers are there "for it."

This censure is only appropriate from the artistic standpoint. The interest centred round the so-called *Monument* is twofold: not a small measure of it goes to what Frenchmen call the petty side of history, a picturesque chronicle in this case of rank and fashion under Louis XVI. If only the reading matter were anything like as good as the art for which it served as a pretext, if a La Bruyère had been available to provide the comment, the three *Suites d'estampes* would rank as high in the estimate of bibliographers as of print collectors. But perfection is not of this world, and several among the loveliest eighteenth-century books, the *Chansons* of La Borde, the *Baisers* and Fables of Dorat, the Graces of Querlon, to name a few, have but the slightest claim to be classed among *belles-lettres*.[8]

The history of French manners and costume is no exception in this respect, since editors who strove to endow posterity with a reliable digest of styles were satisfied to insert in it a feeble comment out of all proportion to the laborious accuracy of Freudenberger, the effortless dexterity of Moreau, commissioned to image under a courtly aspect the irresponsible frivolity of French ladies and gentlemen dancing to light tunes. The plates were the thing.

The original explanations, mainly concerned with trifling but pertinent details, were decidedly tamer than the tales, dialogues, and political diatribes woven a few years later round the identical subjects by Restif. On the other hand, Restif's liberty and irony in seasoning them with Court gossip hardly fitted the conservative spirit of compositions on which Moreau's delicate irony had held the mirror up to the airs and graces of fine people, without launching into skits on the first Estate of the realm. But demagogues and pamphleteers were more anxious to combine propaganda and business than concerned with the close alliance between text and pictures. A *bona-fide* magazine of fashions would reap less profit from an excitable public than illustrated folios or books for the pocket, whereby pretended indiscretions, more or less secret anecdotes or characteristic traits, could be palmed off as incriminating evidences against pillars of the monarchy. Thence the democratic evolution, the literary transformation of the *Suites d'estampes* in the course of a few eventful years.

Apart from artistic considerations, the documental value of the thirty-six prints is enhanced by the different texts. The trend of drawing-room chatter before the troublous years is mirrored in the short, anonymous essays issued by Eberts; its drift at the approach of the storm is reflected alternately in the *Tableaux de la bonne compagnie*, the *Tableaux de la vie*, the *Monument du costume*. The series, dated 1774-76-83, is the *editio princeps*: various adaptations of it immediately before the Revolution are concessions to a new order of things *ad usum* of the third estate and his wife.

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Strangely enough, the memoirs of the time of Louis XVI, replete with social, political, and academic gossip, do not allude to the success of a publication for which, judging by results, there must have been a considerable demand at home and abroad. For want of direct reference to Moreau's studies from the life, two authors may be quoted whose minute descriptions of contemporary manners show the importance given to the subject in a certain class of French society. To link literature with pictures of a consonant character is not to deviate from a topic which concerns the history as well as the art of a period.

In his *Considérations sur l'esprit et les mœurs*, teeming with sententious and often excessively frank sayings, Sénac de Meilhan (1736-1803), an able administrator, a lenient moralist, has left us the shrewdest description of the Frenchman whose ideas were fully formed before 1789, and who was bound to be the loser after a date which opened an abyss between two political systems. The book reads like the testament of a select community whose failings were familiar to the writer. According to him, had it not been for the Revolution the reign of Louis XVI might have expired of tedium, since real *amour passion* was as scarce in France as a strong character: "At all events you need not look for the "latter at so-called select gatherings. Anyone so endowed would find himself "out of place there and his qualities hardly endured. A great man has never dwelt "within the artificial, over-polished abode of apathetic happiness. Being in no "need of paltry worldly successes to make sure of his own worth, he seeks the "privacy of his home, or lives with his mistress [here is the inevitable libertine "touch of the time], or with some intimate friend. . . .

"Certain human types gradually disappear and ought to be preserved in "museums, like some species of fish which once abounded along the coast. "Where are now such consummate dandies as the Mqs. de Vardes under "Louis XIV, the Duc de Lauzun under Louis XVI, who captivated women, "imposed upon men through sheer impudence, laid down the law on manners, "fashions, and dress, and were copied by the young people? To fill their rôle "with a certain amount of distinction it is not only necessary to combine "external advantages with wit and forwardness, but also to hold some sort of

"position. Though there may be plenty of scope for the aptitudes of a fop, "standard models are wanting; Alcibiades himself has passed out of sight. . . ."

The next author was no less a man than Necker (1732-1804), the Finance Minister. His *Fragments sur les usages de la société Française*, written in 1786, during a temporary retirement, mentions every shade of politeness and outward form of ceremony observed in high circles.

While opinion pretended to ignore rank and suppress etiquette, the supreme art was to keep up both through an imperceptible gradation of manners, according to an unwritten digest of mental reservations. "A great lady who holds a "reception sits at one corner of the fireplace on a plain but comfortable armchair, "suggesting that she does not alter her habits for the sake of her guests. A "movable tambour frame is set before her and she works at her embroidery with "apparent unconcern. So plausible an occupation exempts her from rising "whenever a new caller is announced. She reserves this exceptionable honour "for a Prince of the blood, for foreign ladies of great distinction, for generals who "have won a battle, or for a Minister in high favour, provided his personal merit "be beyond dispute. A particular welcome is extended to visitors whose position "is somewhat undefined and who need being put at ease. Should they trespass "on this condescension, a pointed remark warns them that they have taken con-"fidence too soon.

"My examples are borrowed from women, because the custody of worldly "vanities devolves particularly upon them. The moment they enter a drawing "room they have a way of curtsying, of sitting down, and glancing round which "shows in what proportion they stand with the rest of the company, according "to their own estimate. They know how to mark the degrees of their individual "regard by altering the range of each bow from the slight shrug of one shoulder, "which amounts to a declaration of indifference, to that deep obeisance for which "even the knees of Court ladies often lack the proper spring. The slow bending "of the body while the bust remains erect and the eyes are lowered, a way of "rising again, of throwing oneself gracefully backwards and then of looking "unpretendingly at the person to whom reverence has just been done, all this "subtle pantomime is more expressive and respectful than speech. As this is a "matter of the utmost concern to the conceit of exalted and susceptible people, "the slightest want of measure is promptly noticed and resented. The perilous "test, the starting point of fierce conflicts of self esteem are reached the moment "the guests adjourn to the dining room."

These and other momentous social trifles are described with the eagerness of the physicist who studied the phenomena of crystallization or of dew. The rare precision of his language has admirably served Necker, a much diversified Necker, who faced his subject and drew it line by line, just as Moreau had done with a different medium.

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Whoever argued that it took the impeccable taste and the unmitigated levity of Messrs. de Goncourt to make so much of the *Monument du costume* forgot to mix in the compound the primary element of a special faculty of appreciation: thorough understanding of French ideas, habits, and art before the Revolution.

Nobody simply sees this or simply writes about that: inevitably in seeing and writing there is a certain individual shaping of the mind principally concerned. A rare example of twin intellects, no more austere than frivolous, imbued with the eighteenth-century spirit, apt to search for minute details, seldom rising to general considerations, the authors of *l'Art du dix-huitième siècle*, far from anticipating a school of formal precisians whose criticisms adhere exclusively to scientific principles, looked upon general culture, susceptibility to impressions, *flair*, sense of harmony, and, above all, common sense, as permanent sources of judgement. If they endeavoured to awaken the sleeping beauty of nearly one hundred years before, it was because distinction and elegance were cardinal virtues to them as they had been to a society of extreme refinement, whose ethical code was to play the game, be cheery, let the deluge come, as long as style and manners suffered no harm. In the capacity of collectors who could afford to strengthen their documentary information by buying practical experience, they knew all that was left from the time of Louis XV and Louis XVI in the way of marbles, pictures, and drawings mostly commissioned by Royal mistresses, noblemen, and financiers, each playing the part of a Mæcenas determined to indulge in his own inclination. With complete unity of insight the two brothers unravelled from these works the psychology of painters and draughtsmen who had ministered indulgently to life's amenities, had accepted the shady ones without turning a hair, and out of the moral decadence of the time had wrought an amorous and sentimental form of art, for which the new adjective "galant" served as apology.

The outcome of this comparative analysis of cause and effect was a series of essays on the rediscovered masters, Watteau, Boucher, La Tour, Chardin, Fragonard, the St. Aubins, Moreau le Jeune: the least booky, the most vivid essays striking the note of the charm of the time, conveying the sense of the picturesque, accounting for the evolution of those particular all-pervading lines, which sum up the ornamental style of the period, and eventually describing "the "splendid, the truly royal History of Costume, published by Prault."

Apart from similes, deductions, points of view, which could never be made to sound or look Anglo-Saxon, the Goncourt language is so lyric and concrete, all in one, its phraseology so unilingual, teeming with such emphatic qualificatives that any attempt at translation is bound to prove a failure.[9] Nevertheless, an approximate and untrimmed version of the passages dealing with the *Suites d'estampes* in the chapter on Moreau may serve as the most accurate interpretation of each subject.

Although professing to adhere to the descriptions issued in 1776-87-89,

Edmond and Jules de Goncourt grafted into them such verisimilar references and touched them up with such subtle local colour as to suggest a carefully revised text newly discovered among the manuscripts of the previous century. Thus the tracts provided by Eberts with the transparent object of beating down competition in the control of decoration, furniture, and dress, are thrown into shade along with the politico-social ranterisms of a Restif, as fit to deal with this particular subject as a bull with a china shop.

Probably to give a worthier scope to the story of a lady whose worldliness should precede rather than follow a more domesticated mood, the authors altered the original order of the plates in the Second series and only conformed to it in the Third.

"The innermost chronicle of the 'supremely good company' in 1773 and 1774 "began with a book illustrated by Freudenberger. But the editor, not quite satis- "fied with it, announced the issue of a new one for the next year, and had the "discernment to entrust Moreau with it. As a matter of fact, subscribers were "kept waiting for it till 1777.

"The first series had pictured the life of a fashionable young woman devoted "to amusements and society, until about to become a mother. Moreau takes her "up then and shows how motherhood lifts her gradually above frivolous occupa- "tions to crown her with a dignity ignored at the time by ladies of quality. The "twelve plates are: les Adieux; l'Accord parfait; la rencontre au Bois; la Dame "du Palais; le rendez-vous pour Marly; la Déclaration de la grossesse; N'ayez pas "peur ma bonne Amie; J'en accepte l'heureux présage; les Précautions; C'est un "fils, Monsieur; les petits Parrains; les Délices de la maternité.

"The 'Adieux' take place at the Opera. In full gala dress, her high coiffure "decked with feathers, a bouquet and the 'perfect contentment' knot fastened to a "tight-fitting bodice, wreaths of flowers on the facings and flounces of her gown, "the President's wife, a stately beauty, turns round on the threshold of Box No. 13, "the door of which has just been unlocked by Dumas, the attendant, unless it be "Pigoreau, wearing her poor little mob cap and cape. Her right hand, holding a "fan between the thumb and the forefinger, rests on the arm of her husband, who "has already stepped into the box; she abandons the left to the kiss of a handsome "officer who is off that very night to join his regiment. A delightful, a magnificent "print, filled with the lady's radiance and the opulence of her attire.

"The musical instrument most in vogue holds its own in 'l'Accord parfait'; "a harp. Its outline adds grace to the least movement of a fair performer, who "rounds her arms as she bends over the strings or, as she recedes from them, brings "one tiny foot forward and shows her ankle. Its puce-coloured wood sets off the "whiteness and shapeliness of the hands. No wonder the good-looking amateur "sitting cross-legged by the lady's side, a hand on his tall cane, his hat on his "knees, attends the lesson and contemplates the virtuosa who has thrown over her

"shoulders one of those fine muslin wrappers, daintily trimmed, which are being "promoted by fashion to the first rank of elegant *deshabillés*.

"Sitting on a prancing steed with plaited mane, the fair rider of 'la rencontre "au Bois' has her hair tied at the back like Cupid's own torch. She wears a jacket "and a long skirt fastened to the waist by a scarf. Two other dresses are drawn "with the same accuracy in the 'Rendez-vous' given at the Tuileries by two ladies, "who display the standard, free and easy attire for an outing in the country; "Polonaise frocks and Henry IV bonnets. Their carriage awaits them at the "Pont-tournant, on the way to Marly.

"Here beams 'la Dame du palais de la Reine' going across one of the halls "of Versailles, arrayed like a queen of hearts, preceded by two pages and followed "by two gentlemen, probably a Brissac and a d'Ayen; diamond and plumes in her "hair, diamonds round her throat, a gown all ruchings and furbelows, strewn with "garlands, over which a fan flutters and glints: a dazzling costume, an edifice of "gorgeous apparel, an extravagant and charming dream from the combined "imaginations of a Bertin and a Roussaud.

"Next comes the delightful set where Moreau has figured the joys of mother-"hood. 'You think so, mamma?' 'Yes, my daughter, what you experience is "'the most ordinary symptom.' 'Just so, Madam . . .' repeats the old family "doctor, who has been offered a cup of chocolate, and being on the point of going "has grasped his crutched stick. The young woman wearing a milkmaid's cap, "the waist loosened, without a corset, holds her mother's hand and looks at her "with chaste and smiling eyes. The little sister, who was sent out of the room, "peeps at the door and winks, as if she guessed what it is all about. No com-"position could be more delicate than this 'Declaration de la grossesse,' throbbing "with the earliest maternal emotions.

"'N'ayez pas peur, ma bonne amie': with these words two ladies are cheering "the loosely gowned Céphise, who lies on the couch in the alcove of her sitting "room. An Abbé, a marvellous Abbé, leans against a pedestal which supports a "Sèvres flower vase. He smiles knowingly and twists his lace frill. The solacing "goes on: 'why make a bugbear of it? It is the simplest thing in the world; you "will be in pain awhile and when it is over you will forget all about it. I too have "had a baby and, as you may imagine, frail as I am, I fretted over it. . . . *The "Abbé*: on my word, dear ladies, you are incredible. You, the world-wide object "of worship, have been entrusted with the lofty, the all-important mission of "supplying society with men. . . . *Céphise*: Society? How easy for you to say so; "you reap all the benefit and take no share in the charges. *The Marchioness* "Abbés are extraordinary creatures; what do they meddle with?'

"We are admitted into the bedroom. Before the stately bed a pink band-box "lies open, filled with a display of gauzes, ribbons, and laces sent on approval by a "linen shop. 'Is it a boy's outfit? asks the husband. Yes, Sir.' And the sales-

"woman hands him a cap to show Céphise, who merrily declares: *j'en accepte* "*l'heureux presage.*

"In the 'Précautions' we adjourn to the colonnade of an open hall. Arm in "arm with her husband, Céphise leans with one hand on a relative who wears the "fashionable *chenille* with his hair *en crapaud.* Her timid foot steps from the "staircase to a sedan chair carried by stalwart lackeys, natives of Picardy. The "cupola of a neighbouring church, silhouetted against the sky, suggests a devo- "tional outing, a visit to an altar where the lady will find a velvet stool with downy "gold-fringed cushions to kneel on and a huge crimson bag holding a handsome "prayer book.

"And now the draughtsman shows us into the study of a *curioso*, typical of "the taste which characterizes and honours the century, filled with Claudes, van "Udens, Teniers, Ostades, and Greuzes. There, at a Riesener writing-table, we "see the father half rising from his seat, lifting his arms at the tidings: *C'est un* "*fils, Monsieur.* A maid uncovers before him the new-born heir, held in his lace "swaddling clothes, by the stout Burgundian nurse, a veritable Madame Poitrine.[10]

"As a matter of course the christening follows. Godparents are two children, "the *petits Parrains.* Puffed-up in a wonderful gown all trimmings and broid- "eries, the girl gives herself grand airs and, like a lady, leans with one hand on "the gloved hand of her conceited little partner who wears a Court sword by his "side, a favour of ribbons on his shoulder. Both are ready to enter with the "baby a coach rigged out in English style, before which a footman holds a "torch."

The series culminates in the apotheosis which radiates from a child, "les délices de la maternité," one of Moreau's sunniest compositions.

"Before a trellised grove, thick with the light lanceolated foliage in which the "artist revelled as a background, under the statue of Venus thrashing love with a "bunch of roses, conjugal felicity sits on a garden bench. The father bends towards "his wife and dangles a toy rattle behind her; the mother leans against him, "the better to let baby climb, Baby, almost bare in his little chemise, who stretches "out one hand to grasp the jingler. There they are, the father smiling, the mother "fairly overcome with delight, her bodice half undone, her bosom still exposed. "The garden throbs with noonday joy. On the sandy path one maid prepares the "cot, another sheltered under the clear shadow of a silk parasol, a hand on the "bench, watches the scene.

"The second section of the work presents the life of an exquisite. With the "first plate, 'le Lever,' we are ushered into his bedroom. The noble young scamp "—the glass of fashion, the mould of form—in his dressing gown, a top-knotted "night-cap still on, stretches lazily one leg out to the valet who helps him with his "stockings. The butler brings his chocolate: a smart little Abbé, acting as private "secretary, jots down for him his *billets-doux.* A pretty pedlar of finery, who has

"laid on the floor a selection of scents and fancy soaps, submits a pair of gloves to "my lord. He pats her cheeks and asks: 'How much? . . . but I am joking: "'such bargains should only be struck in private.'

"'La petite Toilette' comes next. Among the decorative features of the "dressing-room are the framed portrait of an attractive woman, and a couple of "naughty pictures covered with curtains. There are some flowers besides and a few "frolicsome books on the marble top of a chest of drawers. My lord in a powdering "wrapper is having his hair dressed by two valets: a tailor displays before him on "an armchair a masterpiece of taste, a coat of which he shows the sleeve, while his "assistant spreads out the tails. Behind his master the *Coureur* or messenger, "fully rigged out, with a scarf and a fringed apron falling over his waistcoat, wear-"ing a plumed cap, leans on a gold-tipped cane and holds himself in readiness to "go an early errand in town.

"Having finished dressing in 'la grande Toilette,' and donned his blue sash, "my lord pins a small bouquet to his buttonhole while the back hair of his wig "is being enclosed in an ornamental bag. Waiting on the armchair are his "be-ribboned sword and his feather-trimmed hat.

"A pretty woman in a striped morning gown and a pelisse sits by the fire. "Order is given to introduce visitors. Already two officers, decorated with the "cross of St. Louis, have been admitted to pay their respects. An author is "announced who comes to present his new book, morocco bound, gilt-edged, "stamped with the armorial bearings of the dedicatee.

"We meet him again, indulging in his anglomania, wearing English clothes "and betting for Mr. de Lauzun at the *Course des chevaux*, on the road to Vin-"cennes. At night we descry him at the Opera, in the *petite Loge*, a stage-box "discreetly darkened. Facing another dandy, he turns his back to the light of the "house, leaning with one arm on the velvet ledge, holding a pair of glasses. A "Guimard in embryo, summoned to his call by the *ouvreuse*—a box attendant—is "introduced by a genuine or sham mother, who pushes her on. In her airy fairy "gauze skirt by Bacquet—a designer of gowns and furniture in the manner of "Eisen—the sylphid on tip-toes, as if still cutting capers on the stage, rounds her "arm and smiles at the Duke who strokes her chin, warbling the usual "compliments.

"After the theatre, at a bachelor's quarters on the Boulevard du Temple: the "*Souper fin* with one male guest and two 'divine' creatures, a square party in the "little dining-room decorated with medallions of Cupids and wreaths of flowers, "softly lit by candles and a crystal lantern which concentrates its reflection on the "silver and on the ladies' bosoms. The couples draw nearer, on their eyes and lips "the wine sparkles: one woman fills the glasses, the other laughs over a letter she "is reading aloud. A group of the three Graces supports a pineapple in the centre "of the table: two dumb waiters with Sèvres china coolers to keep the champagne

"in ice and rinse the tumblers supply the necessary convenience. There is no "servant, no indiscreet onlooker.

"Once in a while, only once, love asserts itself: 'Oui ou non' being the picture "of a passionate fancy. The scene is laid in a thicket where shrubs are entangled "as they might be in a virgin forest; a forest graced with marble vases and a statue "of Cupid holding a finger to his lips. On a rustic bench a great lady of sovereign "mien, her waist slightly receding, points to a letter on the ground and tries to hold "back the wooer who has drawn too close in an attitude of adoring entreaty.

"Then comes the usual ending to lordly dissipations: marriage, represented "here by the 'Sortie de l'Opéra' on a Friday, the night of the bride's official intro- "duction to the world of Paris. In the pillared entrance hall, on the black and "white marble pavement, while messengers bark for carriages and ladies wait in "the midst of a smart crowd of oglers, the Duchess, wearing the bonnet and carry- "ing the bouquet of the octave of her wedding, in a white lace gown strewn with "white roses, white-gloved to the elbows, with pearls and flowers on her bodice, "the beaming new Duchess comes forward. Behind her fan she lends a con- "descending ear to the compliments of a beau. Holding her by the hand, the "Duke taps a friend on the shoulder and whispers something over which both seem "to be amused. Meanwhile, as if on either side intrigues were already in the air, "a young gentleman entrusts a letter to the care of the notorious nosegay girl of "the Opera, who will probably twist it round a bunch of roses and pass it on to the "bride with the usual caution 'don't dip the stalks in water.'

"And so on and so forth, including a few scenes of fashionable life at country "houses: 'le Seigneur chez son fermier, le Pari engagé' (why 'waged,' not 'won,' "as on the print itself?), a picture prompted by the art of shooting with bow and "arrow, as revived by Mr. de Monville, a friend of Mme. du Barry, at his seat, "'le Désert,' near Louveciennes. There is also 'la Partie de wisch' between four "partners and a couple watching the game, which was one of the pastimes "favoured by lovers in the eighteenth century."

Whether in the concluding plate they detected a strained reference to the return to nature creed, or a misappropriation on the part of the editor, Messrs. de Goncourt take no notice of the "vrai Bonheur."

So few are the complete copies of the three *Suites d'estampes* in existence, containing the corresponding original comment, that the 1912 edition of Cohen and de Ricci's *Guide de l'amateur de livres à gravures* does not account for more than fifteen of them. The work in its entirety has very seldom turned up at auction, and the *Bibliothèque Nationale*, as well as the *Bibliothèque de l'Arsenal*, both so rich in engravings after Moreau, possess the plates without the text. Yet

Montaiglon asserted in 1878 that of *two* perfect copies known one was at the *Bibliothèque Nationale*, the other in the possession of Count Welles de Lavalette.

The following list mentions most of the present owners and, as far as traceable, the former provenance of seventeen copies:

(*a*) OLD BINDING

I. Mr. Descamps-Scrive, Lille. Calf binding, gilt-edged, wide margins, fine preservation. Second and third sets before letters. Bought by Quaritch for the Librairie Morgand at the Labouchère sale in 1912. One of the finest copies known, irrespective of the etching states inserted in others. With it is a copy of the first set with white tablets in the old morocco binding, from the Montgermont sale in 1913.

II. Count Otto Steenbock, Stockholm. Plates and text untrimmed, enclosed in a red and gilt morocco portfolio bearing the royal arms of Sweden; bequeathed to a member of the Steenbock family by the last Princess of the house of Wasa, together with a remarkable collection of French eighteenth-century objects.

III. Brussels Library. Calf binding: said to have been a bequest of Baron van Zuylen van Nyvelt. Mentioned by the authors of *French Line Engravings* as containing the most brilliant impressions of all copies known.[11]

IV. Waddesdon Manor Library, Bucks. In three volumes: foreign red morocco binding, probably Russian or German. Not very wide margins. Inserted in the first volume a handwritten poem to Stanislaus II Poniatowsky, last King of Poland, to whom the copy belonged. Sold to Baron Ferdinand Rothschild by the Librairie Morgand.

V. J. Pierpont Morgan Library, New York. Old foreign half-binding. Once in the Destailleur collection (1891): sold by the Librairie Morgand.

VI. Library of Baron Edmond de Rothschild, Paris. In boards. As a supplement to this copy the same library contains an incomparable selection of choice states, viz.: seven etchings and five proofs for the first set; nineteen etchings, three trial proofs, and eighteen proofs before letters for the second and third.

As entered above in the description of each subject, Baron Edmond de Rothschild possesses fifteen original drawings for the *Suites d'estampes*: four by Freudenberger, Nos. 1, 2, 3, 12; eleven by Moreau, Nos. 14, 17, 18, 19, 21, 24, 25, 26, 30, 31, 36—more than were ever gathered together by any collector.

VII. The late Adolphe Bordes, Paris. Every plate in two states: those after Freudenberger with white and shaded tablets; those after Moreau before and with letters. From the Paillet collection, dispersed in 1887, it passed to the Librairie Morgand, then to Mr. Van Loo of Gand; a beautiful copy. See No. 316, *Bibliothèque d'un bibliophile* (1885), by Mr. H. Beraldi.

VIII. Library of Baroness James de Rothschild, Paris. Untrimmed: the first set of plates before the numbers. From the Müller and the Mosbourg collections: sold in 1892 and 1893 respectively.

IX. Mr. W. K. Vanderbilt, New York. When in the Béhague collection, the second and third sets before letters, with rather short margins, lacked one page of text and the third title-page. Mr. Marquis, the next owner, joined them to acopy of the first set before the numbers, and replaced the missing items. In 1890 the Librairie Morgand bought the complete copy.

X. Prince d'Essling, Paris. Fine impressions, untrimmed, found in Holland. Was in the Guyot de Villeneuve collection until 1900.

XI. Mr. J. Picot, Paris. Once the property of the New Club at Bordeaux. After going through the Henry Bordes and the Hemour sales in 1897 and 1899 respectively, it was sold by the Librairie Morgand in 1907 to Mr. Descamps-Scrive, who eventually retroceded it to the latter upon securing the Labouchère copy.

XII. Ex L. de Montgermont collection, sold in 1913; ex Count R. de Bearn's library, sold in 1820, when this copy was purchased for 100,000 francs by Mr. le Gouix. The pair of prints after Freudenberger, "l'heureuse Union, les Mœurs du temps," have been inserted in it.

XIII. Sir David Salomons, Broomhill, Kent. From the Librairie Morgand.

XIV. Mr. Mortimer L. Schiff, New York. Sold by the Librairie Morgand. Mr. M. L. Schiff has also twenty-one plates of the second and third sets before letters, untrimmed.

XV. Kunstgewerbe Museum, Berlin. Formerly the property of Baron von Lipperheide, who bought it in 1882.

XVI. Mr. André Saint, from the Chabrol sale in 1920.

XVII. Mr. Joseph Widener, Philadelphia, owns the copy described in this catalogue. Mr. Christophle bought the first set before the numbers—imprint of Barbou—in the original boards, the second and third together in an uninteresting Louis Philippe half-binding; each set with wide margins. The three are now separately bound in the style of Derôme. Two etchings, one proof, nine white tablet impressions of the first: five etchings, seven proofs of the second: six etchings, five proofs of the third have been interleaved with the corresponding published state.

Two more copies are entered in Cohen's *Guide de l'Amateur* as follows: "one sold in Germany by M. Decour Senior, towards 1900; another in an old red "morocco binding with the Choiseul-Stainville coat of arms, which is said to "have been disposed of recently for a very high price." As the Morgand Library knows nothing of the second, its sensational provenance and binding are open to doubt.

A fine copy from the Olry Roederer Library contains all the white tablet impressions of the First set, once in the Béhague collection, and a considerable number of early states after Moreau; but, as it lacks the text of the Second and Third part, it is not entered in this list.

In *Estampes et livres* (1892) Mr. Beraldi glosses over the missing text of his three *Suites*: "My copy may be called in current account, or continuously "in the making. Like Jack's knife—*le couteau de Jeannot*—it has been renewed "several times already since I began buying my A.P.D.R. plates in 1872. Alas, "the ideal *Monument du costume* is no more of this world than perfect happiness. "One should have it not only before letters, but with the etchings and *clean*.

"Two copies before letters are famous, and accordingly worth a huge price. "Nevertheless, a note inserted by Paillet in Cohen's Guide describes the Béhague "copy as cut 'exceedingly close.' But, Paillet, am I not accurate in saying that "the first set before letters in your own precious copy was inset?

"One would be tempted to keep these costume prints in a portfolio so as to "preserve them fresh and immaculate. Then bibliophiles would declare it is not "a book. And if you inserted them in the text, clipped and bound, iconophilists "would cry 'the fine impression's gone.' So I am lost between perplexity and "deliberation." [12]

Bourcard maintains that from an amateur's standpoint these *Suites d'estampes* present a real interest only when in their entirety. Single prints belonging to them are like odd volumes of a large work. The collector who picks them up separately must make a point of completing each set: rarity being not unjustly the measure of value. As for the *Monument du costume*, properly so called, it should contain besides the thirty-six original subjects, the two extra ones after Freudenberger: "l'heureuse Union," "les Mœurs du temps."

The same author quotes some remarkable prices: "half a century or so ago "—is it such a long space of time?—proofs before letters after Moreau were worth "from 10 to 30 francs; 35 francs at the outside. As for the impressions of the "published state, one bought them for 30 sous. At the Raifé sale (1864) half a "dozen of them fetched 7 francs 50. At the Leblond sale 263 francs were given for "a subscription copy of the second series, which rose to 2,810 francs at the Roth "sale in 1878, or an average of 234 francs per plate, while the entire third set, now "the most sought after, did not fetch more than 505 francs."

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"Plates so finely engraved suggest colour; it is the beauty of the work that "saved them from being printed in colours," wrote Portalis. By reaching an eminence until then unknown in this sort of publication, the art of Moreau le Jeune has given us the finest graphic document of French history in the eighteenth century; a document, if not a monument, *aere perennius.*

## PROVENANCE AND PRESENT OWNERS OF THIRTY-TWO ORIGINAL DRAWINGS FOR THE THREE *SUITES D'ESTAMPES*

| NO. | PROVENANCE | PRESENT OWNER |
|---|---|---|
| 1. Le Lever. | Sale in Berlin, 1891. | Baron Edmond de Rothschild, Paris. |
| 2. Le Bain. | Collection of Prince de Ligne. | Baron Edmond de Rothschild. |
| 3. La Toilette. | Sale in Berlin, 1891. | Baron Edmond de Rothschild. |
| 7. Le Boudoir. | Collection of Mr. Gigoux. | Mr. Edgar Stern, Paris. |
| 8. Les Confidences. | Sale in Berlin, 1891. | Baroness Willie de Rothschild, Frankfurt. |
| 9. La Promenade du Soir. | Sale in Berlin, 1891. | Baroness Willie de Rothschild. |
| 10. La Soirée d'Hiver. | Collection of Mr. Gigoux. | Viscountess Harcourt, London. |
| 11. L'Évènement au bal. | Ex Lacroix collection; ex Le Breton sale of December 1921. | |
| 12. Le Coucher. | Collection of Mr. Gigoux. | Baron Edmond de Rothschild. |
| 13. La Déclaration de la Grossesse. | Sale in Berlin, 1891. | Mr. Irwin Laughlin, Washington. |
| 14. Les Précautions. | Sale in Berlin, 1891. | Baron Edmond de Rothschild. |
| 15. J'en Accepte. | Collection of Mlle. Angelo. | Rothschild collection at Waddesdon. |
| 16. N'ayez pas Peur. | Sale in Berlin, 1891. | Mr. Irwin Laughlin. |
| 17. C'est un Fils. | Collection of Princess Radziwill. | Baron Edmond de Rothschild. |
| 18. Les Petits Parrains. | Sale in Berlin, 1891. | Baron Edmond de Rothschild. |

| NO. | | PROVENANCE | PRESENT OWNER |
|---|---|---|---|
| 19. | Délices de la Maternité. | Collection of Prince de Ligne. | Baron Edmond de Rothschild. |
| 20. | L'Accord Parfait. | Sale in Berlin, 1891. | Baroness Willie de Rothschild. |
| 21. | Rendez-vous pour Marly. | Sold in Berlin, 1896. | Baron Edmond de Rothschild. |
| 22. | Les Adieux. | Collection of Mr. Gigoux. | Rothschild collection at Waddesdon. |
| 23. | Rencontre au Bois. | Sale in Berlin, 1891. | Baroness Willie de Rothschild. |
| 24. | Dame du Palais. | Sale in Berlin, 1891. | Baron Edmond de Rothschild. |
| 25. | Le Lever. | Collection of Mr. Gigoux. | Baron Edmond de Rothschild. |
| 26. | La Petite Toilette. | Collection of Princess Radziwill. | Baron Edmond de Rothschild. |
| 27. | La Grande Toilette. | Collection of Prof. Ehlers. | Göttingen Library (?). |
| 29. | Le Pari Gagne. | Sale in Berlin, 1891. | Baroness Willie de Rothschild. |
| 30. | Partie de Wisch. | Sale in Berlin, 1891. | Baron Edmond de Rothschild. |
| 31. | Oui ou Non. | Collection of Mr. Gigoux. | Baron Edmond de Rothschild. |
| 32. | Le Seigneur chez son Fermier. | From a country house near Metz. | Mr. Mortimer L. Schiff, New York. |
| 33. | La Petite Loge. | Collection of Mr. Gigoux. | Rothschild collection at Waddesdon. |
| 34. | La Sortie de l'Opéra. | From a country house near Metz. | Mr. Mortimer L. Schiff, New York. |
| 35. | Le Souper fin. | Collection of Mr. Gigoux. | Rothschild collection at Waddesdon. |
| 36. | Le Vrai Bonheur. | Sale in Berlin, 1891. | Baron Edmond de Rothschild. |

The following four drawings, three after Freudenberger, one after Moreau, have not been traced in recent years:

| NO. | | |
|---|---|---|
| 4. | L'Occupation. | The property of Mr. Lacroix before 1901. |
| 5. | La Visite Inattendue. | |

NO.

6. La Promenade du Matin. In the collection of J. Gigoux, the painter, until 1861.

28. La Course des Chevaux. { Not mentioned in any collection or sale catalogue of the nineteenth century and considered as missing.

Six sketches or studies by Moreau for the Second and Third Series have been preserved, viz.:

A study for No. 13, "la Déclaration de la grossesse," in the collection of Mr. S. Guiraud in Paris.

A study for No. 16, "N'ayez pas peur," in the collection of Mr. S. Guiraud in Paris.

A sketch for No. 19, "les Délices de la maternité," in the Mühlbacher collection until 1899.

A sketch for No. 21, "le Rendez-vous," in the collection of Mr. Mortimer L. Schiff, New York.

A study for No. 31, "Oui ou non." The property of Messrs. Rosenbach, formerly in the Roederer Library.

A study for No. 33, "la petite Loge." The property of Messrs. Rosenbach, formerly in the Roederer Library.

[1] In October 1776 Jean Jacques Rousseau was overthrown and injured at Ménilmontant by the dog running in front of President St. Fargeau's coach.

[2] Louise D'ÉPINAY (1726-1783), the friend of Diderot, d'Alembert, and Grimm, possessed the quintessence of their philosophy and practised it in all its boldness and grace. The infidelities and prodigalities of her husband, who was her cousin, induced her to obtain a separation in 1749. Having then settled at La Chevrette, near Montmorency, she received a distinguished society, chiefly of men of letters, and conceived a strong attachment for Rousseau, who affirmed the inclination to have been all on her side.

Under Diderot's supervision she corresponded with almost every crowned head. Her letters and memoirs present a living picture of the average corruption among a certain class of Parisian society, and throw the most curious sidelights on her contemporaries. "Truthful without being frank," she wrote of herself.

[3] Although the races of thoroughbreds were instituted by James I, it is stated in a description of London City, as far back as 1074, that horses for sale were raced by jockeys in groups of two or three every Friday, next one of Smithfield's gates.

In France, under Louis XVI, the spring and autumn meetings of the Sablons plain, organized on English lines by a French Jockey Club, enjoyed great vogue, particularly between 1777 and 1783, and were advertised by the *Journal de Paris*. The principal owners of stables were Count d'Artois (green and pink; King Pepin, his crack horse, a reputed marvel); the Duke of Orléans (black and pink); the Duke of Lauzun (black and green); Marquis de Conflans (black and red).

[4] Bergerat: "and I hold as the lowest specimen of human kind he who, honoured with a gun licence, "fires at birds and cowardly shoots down nature's songsters."

[5] Cotton's *Compleat Gamester* (1674): "whist a card game so called from the silence to be observed "in playing it." Its etymology was possibly imitative of hist, hush. Taylor, the Water poet, in 1621 spelt it "whisk." Richard Seymour's *Court Gamester*, 1734, has: "whist, vulgarly called whisk." It was first played on scientific rules by a party of gentlemen who frequented the Crown coffee house in Bedford Row about 1728 and laid down the following principle: lead from the strong suit, study your partner's hand, attend or play to the score.

P. Boiteau: "*Honny soit* whoever plays whist, unless he be forced to: a silent, funereal game, the "tyrant of our alleged recreations, the extinguisher of conversation."

6 Horace Walpole—vol. iii, 28 January 1754—explains how he coined the word upon the title of a fairy tale, "The three Princes of Serendip," the heroes of which were always making discoveries by discernment or accident of things for which they were not in quest. *Flair* is inherent to this faculty or talisman.

7 J. F. MARMONTEL (1723-1799), held by some as Voltaire's best pupil, by others as a master of *ennui*, evinced considerable critical power in his contributions to the Encyclopædia, and through Madame de Pompadour obtained the management of the *Mercure de France*, the official journal for which he wrote his *Contes moraux*, subsequently illustrated by Gravelot (1765). The merit of these rather insipid tales lies partly in a delicately finished style and mainly in the graphic picture of society under Louis XV.

Larousse: "without excelling in any, Marmontel tackled with moderate success every branch of "literature." A member of the Academy, for a time official Historiographer of France, he was the favourite librettist of Gretry and Piccini. His tragedies mark the decrepitude of grandiloquence and emphasis, but "Cleopatra" among them had a long run in 1784, thanks to the asp made for it by Vaucanson. As the ingenious automaton wheezed audibly at the right moment, so did occasionally some of the spectators.

"Les Amants généreux," "le Jaloux," and several other society plays by M. A. de CHABANNES (1730-1800), a French diplomatist, who dabbled in literature, have long since been forgotten.

8 In the way of beautiful illustrations of genuine literature eighteenth-century editors provided the following and not more:

for Longus's Daphne and Chloe—28 plates after Philippe d'Orléans, the Regent (Paris, 1718);
for the plays of Molière—33 plates after Boucher (Paris, 1734);
for Tasso's Aminta—8 plates after Cochin (Paris, 1745);
for Lucretius Caro's della Natura delle cose—6 plates and 7 vignettes after Cochin, Eisen, &c. (Paris, 1754);
for La Fontaine's Fables—275 plates after Oudry (Paris, 1755-1759);
for Boccaccio's Decameron—110 plates after Cochin, Eisen, Gravelot (Paris, 1757);
for Boccaccio's Tales—80 plates after Eisen (Edition of the Farmers-General, 1762);
for Tassoni's Secchia rapita—12 plates after Gravelot (Paris, 1766);
for Ovid's Metamorphoses—139 plates after Boucher, Eisen, Gravelot, Leprince, Moreau, and others (Paris, 1767-1771);
for Tasso's Gerusalemme—20 plates after Gravelot (Paris, 1771);
for the plays of Molière—33 plates after Moreau le Jeune (Paris, 1773);
for Ariosto's Orlando—46 plates after Cochin, Eisen, Greuze, Moreau, etc. (Birmingham, 1773);
for Anacreon, Sapho, Bion and Moschus—25 plates after Eisen (Paris, 1773);
for the works of Rousseau—37 plates after Moreau and Le Barbier (Brussels, 1774-1783);
for the works of Metastasio—37 plates after Cipriani, Cochin, and Moreau le Jeune (Paris, 1780);
for the works of Voltaire—83 plates after Moreau (Kehl, 1784-1789);
for La Fontaine's tales—20 plates mostly after Fragonard (Paris, 1795);

The so-called de Larmessin *suite* (No. 335) for the tales of La Fontaine, reckoned by collectors as a set of thirty-eight prints, is not accompanied by the text.

"The real value of the French illustrator consists in illustrations which reflect society and the manners "of the period. More often than not their very best work was done for books of the most evanescent "interest in literature, while the greater writers like Voltaire introduced them to a foreign field or a glorified "past which they could not interpret without being formal or stilted."

9 Detractors of the Goncourts, while bound to acknowledge their twofold capacity of historians and novelists, have found a revenge in that peculiar style of writing which Edmond unwisely called his *écriture artiste*, as if it had slain syntax and exercised a harmful influence over literature: "a form of expression "fit for the sensational prefaces of exhibition catalogues."

Objecting on principle to the conservative leanings of both brothers, the Encyclopædia of Larousse describes them as "enraged colourists, indulging in a continuous dazzlement of antithetic words, bizarre "neologisms, and obsolete technical terms: aiming deliberately at effect to the detriment of genuine sim- "plicity and often incomprehensible to readers who belong to another parish."

In the opinion of Mr. A. Danlos, who often advised both brothers with regard to prints, next to their signal merit of having shown to contemporaries the right bearings of taste by rescuing eighteenth-century art from the disdain into which it had been suffered to fall, came a foible not uncommon among amateurs, that of placing their own possessions far above those of other collectors.

[10] POITRINE was the real and appropriate family name of the sturdy countrywoman from the neighbourhood of Sceaux who nursed the eldest child of Louis XVI and Marie Antoinette—the first Dauphin—born in 1781. Her portrait, drawn by A. de Peters, engraved by Chevillet, turned up at a sale in Paris not many years ago and was accompanied by a biographic notice.

[11] The remarkable copy in the Print Room of the Belgian Royal Library calls for special mention.

The first set bears the imprint of Prault: the plates are before the numbers and with the white tablet. On the title-page "I re" has been added to the word "Suite" in a handwriting of the time.

The twenty-four plates after Moreau are before letters with the artists' names only, and show numerous traces of the burin on their large margins. Those of the second set, however, not quite so wide, have been somewhat crudely pasted by the four corners on old paper to match the size of the first and third sets: the title of each subject having been written in pencil after the style of the characters on the lettered state.

The name of Camligue alone is scratched under the impression of the "Pari gagné" and no names at all appear under "la Sortie de l'Opéra," which is not bordered by a square line.

The only etching inserted in this copy, that of "la grande Toilette," is apparently earlier than one described by Bocher (No. 1362) as bearing on the left the joint names "J. Marrau [*sic*] le j. A. D. Trière Sculp. 1777." The letters under the square line, too faintly scratched to be deciphered, do not seem to form more than one name.

The modern binding is not of the best.

[12] Beraldi again: "the history of French prints should be considered under three of its manifestations: "portraits, characteristic scenes, and vignettes, each chosen with an uncompromising concern for *the* fine "impression; the vignettes always in exceptional states, often in the original drawing, so as to express the "successive formulas of illustrations through a limited number of specimens in a matchless condition. . . . "Fortunately in my collection there are some empty spaces yet. Yes, fortunately; for a state of comple-"tion runs very close to satiety."

Mr. Beraldi belongs to that new school of amateurs for whom collecting is essentially a cheerful pursuit, and who wrought a timely revolution by replacing the old-fashioned book lovers, outwardly learned, but as a matter of fact jealous, given to secrecy and tiresome, with an open sort of bibliophile, frank, stirring, and communicative.

## Bibliography of Moreau le Jeune, the *Suites d'estampes* and the *Monument du costume*


Baudicour (1859-1861)—Le peintre-graveur, 2 vols.
Beraldi (1874)—Œuvre de Moreau le Jeune.
Beraldi (1884)—Mes Estampes.
Bocher (1875-1882)—Catalogue raisonné des Estampes, etc., de 1700 à 1800: Moreau le Jeune.
Bouchot (1890)—Livres à vignettes.
Bourcard (1885)—Estampes du XVIIIme Siècle: Ecole Française.
Bourcard (1893)—Dessins, gouaches, estampes, etc.
Bourcard (1903)—A travers cinq siècles de gravures.
Bourcard (1912)—Côte des Estampes.
Cohen & de Ricci (1912)—Guide de l'amateur de livres à gravures du XVIIIme siècle.
Courboin (1914)—L'Estampe Française.
Lady Dilke (1902)—French engravers and draughtsmen of the eighteenth century.
Draibel (1874)—Œuvre de Moreau le Jeune.
Feuillet (1814)—Éloge: No. 355 of the *Moniteur*.
E. & J. de Goncourt (1868)—Les Vignettistes.
E. & J. de Goncourt (1881-1882)—L'Art du XVIIIme siècle.
Graesse (1867)—Trésor de Livres rares et précieux.

Lawrence & Dighton (1910)—French line engravings of the late eighteenth century.
Lemonnier—Notes biographiques sur Moreau le Jeune.
Mahérault (1880)—Catalogue raisonné et descriptif de l'œuvre de Moreau le Jeune.
Monselet (1858)—Restif de la Bretonne.
Moureau (1893)—Artistes célèbres. Les Moreau.
Ponce—Éloge de Moreau: in the *Mercure* of June 1816.
Portalis (1877)—Dessinateurs d'illustrations, 2 vols.
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Procès Verbaux de l'Académie.
Schefer (1915)—Moreau le Jeune.
Sieurin (1875)—Manuel de l'amateur d'illustrations.
Mme. Carle Vernet *née* Moreau—Notice historique: Vol. I of *Archives de l'Art Française.*
Younger—French engravers of the eighteenth century.

## 335.

# SUITE DE LARMESSIN POUR LES CONTES DE LA FONTAINE

Bocher (Lancret), Nos. 2, 25, 32. 35, 53, 55, 56, 59, 60, 69, 73, 83.

AS actual passion of the poetical sort is absent from the works of Jean de LA FONTAINE (1621-1695), who never carries one away, has no mystic enthusiasm for nature, no moral fervour, no striking eloquence, few foreigners understand why Frenchmen should consider as the most French of their poets one who more than any of his fellows found inspiration among the ancients, and why fables and tales borrowed from Æsop, Phædrus, Boccaccio, or Margaret of Navarre should be held as creative works. True, a wonderful power of narratory versification, a no less marvellous faculty for saying outrageous things, and for handling the most risky situation in the neatest manner do not compensate for a plenitude of poesy in the conception of Northern nations: but to the French mind the vein of Rabelais treated in the taste of Marot,[1] a unique combination of easy going Epicureanism, Gallic malice, piquant simplicity, and unalloyed wit count for more than mere inventive gifts. La Fontaine, a born fabulist who produced fables as an apple-tree bears fruit, has permanently won the preference of his countrymen by endowing their literature with the most admirably told tales in verse of any time: take the "Fiancée du Roi de Garbe" as an example. In concert with Molière and Boileau, he wrought a radical change in the artistic notions of the preceding generation and the influences of Italian style, by setting up naturalism against idealization, and by drawing from the broad comedy of humanity, of all ages and conditions, unsurpassed models of delicate satire, of delightful and deep observation.

His Tales appeared in four sections between 1665 and 1684 concurrently with his Fables, the latter being universally familiar and free from the stain of immorality, merely tinged now and then with practical egoism: the former known only to lovers of *belles-lettres*, since the altered standard of literary decency has thrown into shade a staple of indecent subjects prompted principally by the misfortunes of husbands, the cunning of wives. Already in La Fontaine's lifetime a feeble protest was raised here and there against the licentious character of his *Contes*, and their second instalment was actually laid under interdiction by the

Censor as detrimental to morals. Louis XIV himself objected to the admission to the Academy of one whose narratives were scarcely calculated to uphold the decorum of that assembly, and only approved of his election when assured that the poet had promised to be thenceforward on his best behaviour.

Want of responsibility in work and life clouds the childlike existence of La Fontaine. Of many anecdotes concerning an otherwise charming personality which won him the surname of "le bon" and "le bonhomme," the best worth recounting is one that tells how Molière, while Racine and Boileau exercised their wits upon him, remarked: "clever talkers will not throw the *bonhomme* in the "background." They have not.[2] Much should be forgiven to the man who wrote:

> . . . il n'est rien
> qui ne me soit souverain bien,
> jusqu'aux sombres plaisirs d'un cœur mélancolique.

No complete edition of his works appeared before the eighteenth century, when both Tales and Fables were magnificently illustrated. The following is the complete iconographic bibliography of the *Contes et Nouvelles* in the original text, taking only into account the respective first editions, the earliest of which, notwithstanding the date, is inserted by amateurs among eighteenth-century books:

in 1685 at Amsterdam, published by Desbordes, in 8vo, with 70 vignettes after Romain de Hooge;

in 1743-45 at Amsterdam, in 8vo, with 69 vignettes after Cochin;

in 1762 at Amsterdam (but really in Paris without editor's name), in 8vo, known as the edition of the Farmers-General, at whose expense it was issued; one of the finest, the most attractively illustrated books of all times.[3] The 80 original drawings for it, Eisen's masterpiece, are at Chantilly;

in 1778 in London (but really in Paris by Cazin), in 18mo, with 65 vignettes after Duplessis-Bertaux, Durand, and Dreppe, a lovely edition, though almost without margins;

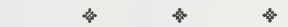
in 1780 in London (but really in Paris by Cazin), in 18mo, with 24 vignettes after Desrais and others;

in 1795 in Paris, published by P. Didot, in 4to, with 20 illustrations after Fragonard, who was to have supplied 80 of them. For want of subscribers soon after the Reign of Terror, and also because neo-classic taste demanded a different style of composition, the issue of the prints was stopped and this superb edition of 550 copies, which would have been the bibliographic *chef-d'œuvre* of the century, remained in that respect incomplete;

in 1814 in Paris, by Lefevre, in 8vo, with 9 vignettes after Moreau le Jeune;

in 1817 in Paris, by A. Egron, in 12mo, with 10 unsigned vignettes after Monnet;

in 1820 in Paris, by Menard and Desenne, in 12mo, with 8 vignettes after Desenne;
in 1826 in Paris, by Igonette, in 8vo, with 3 vignettes after Deveria;
in 1835 in Paris, by Braulart, in 8vo, with 30 vignettes after Ducornet;
in 1839 in Paris, by Bourdin & Cie, in 8vo, with 30 prints and 65 vignettes after Tony Johannot;
in 1872-76 in Paris, published by Garnier Fres, in 8vo, with 6 vignettes after Staal;
in 1874-75 in Lyons, by N. Scheuring, in 8vo, with 2 prints and 71 vignettes after Hillemacher;
in 1885 in Paris, at the Librairie des Bibliophiles, in 16mo, with 10 vignettes after Beaumont;
in 1892 in Paris, by Arnoult, in 16mo, with 4 vignettes after Fraipont.



The most important set of uniform prints illustrating a great many of the *Contes et Nouvelles*, and separately published without the text, is known as the *Suite de Larmessin*. The vignettes after Eisen may be daintier and spicier, those after Duplessis-Bertaux more graceful; the plates after Fragonard may show a stronger and warmer feeling, "yet nothing in this particular line conveys a "better idea of the interiors, the types and dresses of the bourgeoisie under "Louis XV as distinct from the sumptuous decoration and costumes of a some-"what later period with which Baudouin and Lavreince, Moreau and St. Aubin "have so spoilt us that superficial print lovers imagine no other but fashionable "genre scenes ever attracted eighteenth-century draughtsmen."

N. de LARMESSIN (1684-1755) was the son and pupil of a burinist who had been sent to the Bastille for publishing, under the title of "the Decadence of France," a caricature of Louis XIV attended by Madame de Maintenon as his nurse, with two legends: "Battle lost; Landau taken." By engraving a number of Royal portraits after Vanloo, the son made amends for the paternal lese-majesty: he also won a fair reputation by interpreting for the *Recueil Crozat* some of Raphael's masterpieces which, however, were scarcely in his line.[4] Although contemporary biographers deplored the reproduction of scenes whereby he pandered to depraved taste, posterity remembers him as Lancret's own engraver, thanks to the masterly versions of "the Four seasons, the Four ages" (Nos. 228-231) and of the designs and pictures for the *Contes* of La Fontaine. Already from that indelicate book, of which the circulation widened threescore years after its first appearance, Pater, Lorrain, and Lemesle had drawn the subjects of twelve compositions fairly well translated on copper by Aveline, Sornique, and Fillœul. The scheme appealed to de Larmessin, who realized there was room for development,

and improvement both in conception and execution. He felt that while Pater had grasped the humour of the "Bonhomme" with a raciness not wholly exempt from triviality, surely if Lancret and Boucher agreed to interpret similar themes, the first would bestow upon them the airs and graces of good company with which he was familiar, the other might lend them the charm of amorous pastorals essentially his own. We do not know if the original scheme of the publication included all the sixty-nine novels, nor how many were apportioned to each Master whose undertaking, in all probability, covered more subjects than they eventually produced; a supposition which would account for the intervention of two minor painters, Vleughels and Leclerc, called upon to fill up deficiencies of quantity not of quality. Certainly de Larmessin affected to handle every one of the new twenty-two prints with professional impartiality, and while taking full advantage of G. F. Schmidt, his ablest assistant, he even affixed his own name to six plates of lesser merit wrought by mere apprentices.



The chronological division of the whole *suite* is the following:

A. Twelve plates, published with a special text and signature, ten of them with the address of Fillœul, probably between 1735 and 1738(?), when de Larmessin undertook his *Suite*, but into which his own address was subsequently inserted, viz.:

Two after Lorrain: "l'Anneau d'Hans Carvel," engraved by Aveline; "la Chose impossible," by Sornique;

Eight after Pater: "les Aveux indiscrets, le Baiser donné, le Baiser rendu, le Cocu battu et content, la Courtisane amoureuse, le Glouton, la Matrone d'Ephèse, le Savetier," by Fillœul, four of them dated 1736;

Two after Lemesle: "la Clochette, le Cuvier," by Fillœul, dated 1737 and 1738 respectively.

B. Twenty-two plates due to de Larmessin, issued between 1737 and 1750, bearing the engraver's address as specified in his catalogue, viz.:

Twelve after Lancret: "à Femme avare galant escroc, les deux Amis, le Faucon, le Gascon puni, Nicaise, On ne s'avise jamais de tout,[5] les Oies du Frère Philippe, le Paté d'anguilles, le petit Chien qui secoue des pierreries, la Servante justifiée, les Troqueurs, les Rémois," engraved by de Larmessin, some of them dated between 1737 and 1742;

Four after Boucher: "le Calendrier des vieillards, la Courtisane amoureuse, le fleuve Scamandre, le Magnifique," by de Larmessin;

Two after Leclerc: "le Faiseur d'oreilles, le Rossignol," by de Larmessin;

Four after Vleughels: "le Bast, Frère Luce, la Jument du compère Pierre, le Villageois qui cherche son veau," by de Larmessin.

Also the eight plates after Pater and the two after Lemesle of set A, reprinted with the following address: "à Paris chez de Larmessin, rue des Noyers à la 2de porte cocher [*sic*] à gauche en entrant par la Rue St. Jacques, A.P.D.R.," instead of the address of Fillœul.

C. Thirty-six plates brought out later on as the *Suite de Buldet*, thirty-two of which, a reprint of the de Larmessin *suite* (set B), bear the mention "et présentement Buldet," and four with Buldet's sole address, "rue de Gesvres, au grand Cœur," were added as an original complement, being the engravings after Eisen of "le Cas de conscience, la Gageure des trois commères, le Gascon puni," by Tardieu, and of "Promettre est un, tenir est un autre," by Legrand.[6]

All the plates of each set, in small folio size, bordered with a square line, bear the names of the respective draughtsman and engraver. Below is a title in capitals, and a text in rhyme, signed either by Moraine or, more frequently by Roy, the licensed poet of de Larmessin; the editor's address being generally placed between each two or more verses. The Royal privilege, A.P.D.R., was inserted only on a few of the prints.

With the exception of the four illustrations after Eisen, which form an indispensable adjunct to set B, the "Buldet suite" is negligible from an amateur's point of view, though not wholly devoid of merit.

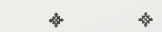
The best qualified guide to the identification of the de Larmessin *suite* is the rare *Catalogue des estampes gravées d'après differents Maîtres qui se vendent chez de Larmessin, etc., à Paris,* since it includes, besides a list of portraits and of historical and fancy subjects to be had at that workshop, the enumeration of thirty-two plates for La Fontaine's tales in the following order:

12 after Lancret,
4 after Vleughels,
4 after Boucher,
10 after Pater,
2 after Leclerc.

The document mentions neither Lorrain nor Lemesle, but enters the two prints after the latter and the eight after Pater under Pater's name as ten plates by Fillœul. Since the address of de Larmessin was inserted upon them and on the pair after Lorrain, no doubt the whole set was sold as a reprint of the first issue, or set A. Unfortunately for our enlightenment the Catalogue adds no comment to its pertinent statement that the "La Fontaine illustrations had to be interrupted."

With the sole exception of the copy in this collection no other *Suite de Larmessin* is preceded by a title-page. Bibliophiles and iconophilists who tread here on mutual ground will grasp the exceptional value of a frontispiece, the existence of which escaped even Cohen's investigations and S. de Ricci's revision in the *Guide de l'amateur de livres à gravures du XVIIIme.* Both critics enumerate in detail the contents of a *Suite d'estampes nouvelles, &c., pour les Contes de La Fontaine gravées par de Larmessin, &c.,* but make no reference to the title. Probably because the publication was not carried on to completion, only a few trial proofs were taken of the inscription in block letters to be set eventually at the head of the entire work. Of those proofs apparently only one impression remains, making the Christophle copy *unique,* transforming it, as it were, from a rambling set of prints into the book of illustrations without text which de Larmessin intended to issue. For want of the genuine article a few collectors who happen to possess the de Larmessin catalogue—Baron Edmond de Rothschild among them—use it as a frontispiece to this remarkable *suite.*

In their accurate description Cohen and Ricci do not bestow on de Larmessin the exclusive merit of the engravings, being careful to specify "gravées d'après les "compositions de Lancret, Pater, Eisen, Boucher, Leclerc, Lemesle, Lorrain et "Vleughels par de Larmessin, *aidé* de Schmidt, Fillœul, Tardieu, Legrand, Aveline "et Sornique." In reality the work of Fillœul, Aveline, and Sornique, as interpreters of Lorrain, Lemesle, and Pater, was not due to the initiative of de Larmessin, whose principal collaborator, as far as we know, was G. F. Schmidt, while at a later date Tardieu and Legrand were employed by Buldet on Eisen's four supplementary compositions.



This restitution of artistic rights calls for a specific notice of artists not already mentioned here in connection with other prints.

Information with regard to the painters is scanty. On two illustrations of the sportive tales the signature Lorrain or Laurin appears to be either a contraction or a mis-spelling of that of L. Jos. LE LORRAIN (1715-1759), a pupil of Dumont le Romain, and at one time a Director of the Fine Arts Academy at Petrograd; but this identification is by no means conclusive, for although no other similar name for the corresponding period is entered in the Dictionary of La Chavignerie, yet no La Fontaine subject is registered therein among the pictures by Le Lorrain. As for LEMESLE a mark of interrogation stands for his biography: no author as much as records his patronymic, except Bourcard who gives P. as his first initial without further particulars. Of S. LECLERC (1676-1763), the son of an art critic and a craftsman who left nearly four thousand plates, we know that having been trained by Bon Boulogne according to the tradition and style of Watteau he won a fair reputation with a few mythological subjects. As for VLEUGHELS

(1669-1737), the son of a Flemish painter and a pupil of Mignard, his chief title to fame is to have been for twelve years at the head of the French school of art in Rome. A skilful plagiarist incapable of original ideas, he never contributed to any exhibition, and the four compositions commissioned to him by de Larmessin were looked upon as fit to set off by contrast the grace of Lancret, the wit of Pater, the charm of Boucher.

We come now to the interpreters of the various illustrations before, under, and after de Larmessin, as far as his own *Suite* is concerned. F. A. AVELINE (1718-1762), of a family of publishers and burinists, was a pupil of Pierre Aveline, his cousin, who seems to have transmitted to him a somewhat uneven method which in Eisen's headings to the Satires of Boileau is seen at its best, while the rendering of Lorrain's "Hans Carvel" is as mediocre as the original itself. Having gone to England this craftsman again took up the Tales of La Fontaine and contributed four vignettes after Desrais to the London edition of 1780. In a different line he was deservingly popular for devising an elaborate board on which at least two generations of French children indulged in the noble "Jeu de l'oie," revived, according to the legend, from the Greeks.

SORNIQUE (1722-1756?), the pupil of Ch. Dupuis, produced some capital cuts after Cochin and a few regular prints for Basan's "*Recueil* of Dutch and French agreeable subjects." He died young, and as he left a "Rape of the Sabines" after Luca Giordano unfinished, Beauvarlet, recognizing the merit of the plate, carried it to completion.

FILLŒUL, already mentioned in this catalogue as one of the lesser lights among Chardin's interpreters, made a name for himself as the engraver of Pater's pictures for La Fontaine. The biography of L. LEGRAND (1730-?) is vague. We do not know whose pupil he was, but his contributions to the famous Ovid of 1767-1771 and to Dorat's Fables speak of his standing among the profession. Quite as indefinite is the information about TARDIEU, the member of a dynasty of burinists extending from 1764 till 1844. The first of them taught Laurent Cars and Lebas; the second, his nephew and pupil, Pierre François (1711-?), who signed fifteen plates after Oudry for the magnificent edition of the Fables published 1755-59, was probably the same man who transferred to copper Eisen's compositions for La Fontaine.

Far above any of these craftsmen, in every way superior to de Larmessin himself, was G. F. SCHMIDT (1712-1775), whose works, like those of Wille, are not represented in this collection because of his nationality; not officially represented at least, for three brilliant prints, inscribed "Larmessin sculpsit," but really his achievement, have forced their way incognito into the most exclusive of French portfolios. With apologies, therefore, to the patriotic discrimination of the late Mr. A. Christophle, the career of this native of Berlin should be recorded here.

Although first taught at home by Busch, an inferior burinist, Schmidt owed his training to natural disposition and his proficiency to foreign influence. In 1736 he made friends with Wille, who like himself was studying in Paris. Having entered the workshop of de Larmessin, he contributed, according to Crayer, the three most brilliant among the illustrations of the tales of La Fontaine: "Nicaise, le Faucon, and à Femme avare" after Lancret; but falling out with his employer, because of the anonymity imposed upon him, he soon went over to Odieuvre, a printseller on the Quai de l'École, who entrusted him with the reproduction of many portraits. "Le Comte d'Evreux" after Rigaud is Schmidt's *chef-d'œuvre* amongst them. His skill matched the virtuosity of Wille, and his unswerving strokes betrayed the same monotonous uniformity. However, in a likeness of Mignard, his diploma work—for although a Protestant he was admitted into the Academy—he overcame that defect, but did not quite rid the print of a metallic glitter, the hall-mark of German technique, and one which jars against the mellowness of French engraving. "Just as Wille used the graver as a witness of dexterity "rather than as a means of expression, even so Schmidt makes free with his "subjects to display his command over his tools."

Whether he yearned for Germany or was affected by the growing consequence of Wille, and to a certain extent of Daullé, he returned to Berlin in 1744, notwithstanding the entreaties of Parisian patrons. He left behind a remarkable pupil, Ficquet, the specialist of microscopic portraits, of the amazing "La Fontaine," the equally amazing "Eisen" of the Farmers-General edition of the "Contes," executed with as much care and detail as if on a great scale. Considering the fact that long after his departure Wille continued to sell Schmidt's prints for him, their relations must have remained friendly.

In 1757 he went to Petrograd. The mechanical knack of his habitual practice hampered him in the etchings he produced there in the manner of Rembrandt. Wille, who saw one of them, the Sassoferato Madonna, expresses disapproval of it in his Journal, as if he recognized in another his own besetting sin: the failure to reproduce with simplicity the aspect of his subject.

When in Berlin once more Schmidt issued a number of inferior vignettes and *fleurons* in flagrant imitation of Cochin. The Leipzig dealer Crayer, to whom we owe a full record of his work, says that he meant to bequeath his objects of art to the French Academy. Perhaps because "he had wit and a fine taste," life in his native country could not efface the impressions of the happy days of which Wille wrote: "we were young artists, never worrying though short of money, always "ready for fun, without detriment to study."

Unlettered states of one hundred and six portraits by Schmidt are so exceedingly rare that collectors look upon them as trial proofs.

Whether the artistic attraction of the de Larmessin *suite* lies principally in the contributions of Lancret or those of Boucher is an open question. Into a dozen themes of his choice Lancret brought a keener sense of local colour, more attention to details, and less imagination; Boucher treated his four scenes with a free and decorative spirit which places them almost on a level with his tapestry cartoons.

Among Pater's eight illustrations "les Aveux indiscrets" and "le Glouton" are held as the best.

Our information on the respective originals is far from exhaustive. Chronologically "Nicaise," painted by Lancret in 1737, heads the list. In 1738 the Master exhibited four La Fontaine subjects: "le Gascon puni, le Faucon, à Femme avare, and les Troqueurs," the first of which, with its lovely woman's figure, is in the La Caze collection at the Louvre, and the second, together with "Nicaise"—both on copper—was lent by Baron de Beurnonville to the Exhibition of 1878. Charles Blanc inserts a small cut of "le Faucon" in his life of Lancret. Commenting on the admirable play of expressions of the third, Crayer says that the lover is a portrait of the artist, the husband that of his brother, though Wille in his Journal declares the tricking gallant to be a likeness of Schmidt.

"Les deux Amis," one of the best works of Lancret shown at the Louvre in 1739, now in the J. Pierpont Morgan collection, is especially remarkable for the broad handling of the landscape, the brilliant rendering of satins and silks. "Le petit Chien qui secoue de l'argent et des pierreries" is mentioned in the catalogue of the M.R.W.—Richard Wallace—sale in 1857, when it fetched 3,425 francs. "Les Rémois," formerly at the Castle of Vincennes, is now at the Palace of Compiègne; Mr. Destailleur had a drawing for it, and on a Louis XV snuff-box belonging to Baron Pichon was a miniature reproducing its principal group.

At Compiègne two other paintings of the same size by Lancret, "la Clochette and les Lunettes," which were not engraved, show that the Master had proceeded further with his share of La Fontaine subjects than de Larmessin did with the interpretation. Where are now the originals of Boucher's four compositions? According to an antiquated list quoted by de Goncourt, and more recently by Michel, a drawing for the "Fleuve Scamandre," where a mischievous youth assumes the part of a river god, turned up in 1766 at the sale of Aved, the painter; the picture, signed and dated 1763, fetched 1,600 francs at the dispersion of the Beurnonville collection in 1883. The grisailles of the "Calendrier des vieillards" and the "Magnifique," both dated 1745, passed from the same Aved sale into the possession of Blondel Dazincourt, whence in 1770 they entered the gallery of Mr. de Sireul at whose auction, eleven years after, they were knocked down, one at 24 *livres*, 19 *sols*, the other at 18 *livres*, 18 *sols*. A fine drawing for "la Courtisane amoureuse," in the possession of Baron Edmond de Rothschild, has been quoted as an evidence of Boucher's power of expressing actual passion of the poetical sort. On the whole

it must be admitted that the group strikes one rather as a clever abstract of the wavy and sinuous lines, which were the formula of the Louis XV style, than as the outcome of genuine feeling. The contrast with Pater's conception of the same subject sums up the divergent aptitudes of the two "Maîtres galants."

No work of reference furnishes any particular on the other pictures reproduced in the *Suite de Larmessin*. The original of "le Cuvier" by Lemesle, in the collection of Lord Carnarvon at Highclere, seems to have escaped the notice of critics. As for Eisen's four pencil drawings on vellum, of which Buldet added the interpretation to his own reimpression of the same *suite*, they may be seen for the asking at the library at Chantilly.

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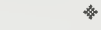
From the technical standpoint of engraving Schmidt's triple contribution is the finest feature of the whole publication. Bocher mentions a first state of "à Femme avare," "le Faucon," and "Nicaise," with "G. F. Schmidt sculp." and the name of de Larmessin entered only on the address. According to Bourcard not more than twelve such impressions were taken, but how the genuine signature came to be altered is unexplained. When Buldet bought the plates and affixed his address on them he maintained in each case the "Larmessin sculp." That the three prints were singled out as the best is evidenced by the circumstance that small adaptations of them "from Larmessin's large size" were inserted as double illustrations for the three corresponding Tales in the 1743 edition with Cochin's vignettes. For almost every composition after Lancret numerous reproductions of different sizes, sometimes reversed, are quoted by Bocher. Jacob in Paris signed a number of them, so did Vandelf in Amsterdam, and Hertli in Germany. "Le Bast" was re-engraved by Moore for R. Sayer in Fleet Street over the title "the Painter—a tale," as was "the jealous Husband and the intriguing Wife," by Gurnier for Thos. Bowles.

It would appear that de Larmessin set special value on his "Oies du Frère Philippe" and "Frère Luce," for he presented proofs of them and of "les quatres heures du Jour" (Nos. 232-235) to the Academy, as registered in the minutes of January 1737.

Bourcard pays no attention to the whole *Suite* as such, merely registering each plate separately under the artists' names and stating in a footnote that "Schmidt "interpreted some of Lancret's compositions under the name of de Larmessin." Dwelling in general on the engraved works of Boucher and the unavoidable lack of the original colour, the same author drags in "turbot without sauce," as a simile.

With the revival of interest in pre-revolutionary art the illustrations for La Fontaine returned to favour. At the Béhague sale, when Frenchmen rediscovered the merit and charm of eighteenth-century prints, a full copy of the de Larmessin

*Suite* fetched 3,500 francs, a record price in 1877. The Montgermont copy is the finest that has turned up at a public auction since then. With its title-page, its duplicate plates—three of them before letters—the copy in this collection is unmatched.



The literary sources of fourteen among the thirty-five Tales and novels of La Fontaine selected by de Larmessin are the following: From the *Decameron* of Boccaccio: "À Femme avare galant escroc," "le Calendrier des vieillards," "le Faiseur d'oreilles," "le Faucon," "la Gageure des trois Commères," "la Jument du Compère Pierre," "le Magnifique," "le Cocu battu et content," "les Oies du Frère Philippe"; from the *Cent nouvelles Nouvelles*: "On ne s'avise jamais de tout," "le Paté d'anguilles," "le Villageois qui cherche son veau"; from Rabelais: "l'Anneau de Hans Carvel"; from the *Heptameron*: "la Servante justifiée." [7]

[1] That is without the grossness which had enveloped the *esprit gaulois* of Rabelais, though lacking the subtle mixture of passion, poetry, and sensuality which distinguished the works of the Renaissance.

[2] Lady Hervey, sister of Lord Montague, English Ambassador in France, tried to entice La Fontaine to London. Although he said he longed to meet the poet Waller, and to pay his respects to James II, he did not allow himself to be persuaded, but repaid the compliment by dedicating to the lady an apologue of inferior merit—the English Fox—in which he expresses great admiration for the character, scientific attainments, penetration, and even wit—*esprit* of the English people. Dogs, of course, had a keener scent in Great Britain than in France, and the foxes were more clever. The one point in which he found the English deficient was in their love of life: a polite way of saying that life in England must be dull.

[3] Eight hundred copies of it were sold at the time. When Plassan re-edited it he issued a quaint unsyntactical prospectus containing among others the following appreciation: "the prints drawn by "Mr. Eissen [*sic*] represent without impropriety the sauciest incidents of the Tales. On several one "recognizes the touch of Rubens, on others that of Teniere [*sic*]: on most of them that of the Graces."

[4] Many great enterprises of a similar character were carried on in the eighteenth century to illustrate the treasures of famous galleries: the *Galerie de Versailles*, the work of Massé assisted by Cochin reproducing Le Brun's ceilings and decorations in the *Grande Galerie* of that Palace: the *Galerie du Palais du Luxembourg*, a magnificent publication of Duchange: the *Galerie de Dresde*, undertaken at his own expense by the Director, Heinecken, who would have been ruined had not King Augustus III come to his rescue: the *Galerie de Düsseldorf*, the venture of Chr. de Mechel of Basle: the *Galerie de Florence*, principally the work of Masquelier and Née: the *Recueil Crozat* and the *Cabinet Crozat*, the first intended as a selection of paintings and drawings from various schools, which, however, did not go beyond the Roman and the Venetian: the second illustrating Pierre Crozat's own collection, catalogued by Mariette in 1741, a work of the highest form of teaching: the *Cabinet Choiseul*, engraved by Lebas and his pupils, published by Basan in 1774: the *Cabinet Poullain* published by Basan and Poignant in 1781, etc., etc.

[5] On this print dated 1742 "Surprise d'Amour" is written on the folio held by the young man next to the old woman.

[6] In the first English version in verse of the Tales and Novels of La Fontaine, published in Edinburgh in 1762, as by "several hands" (Topham, W. Congreve, and others), some of the titles sound very odd, for instance: "the cudgelled and contented cuckold, the avaricious wife and the tricking gallant, the ear maker "and mould mender, three gossips' wager," etc. An imitation of the Tales, also in verse, appeared in London in 1814.

[7] The *Decameron*, the prose masterpiece of BOCCACCIO (1313-1375), which combines the classic and the mediaeval styles, sets forth how, during the plague in 1348 in Florence, seven ladies and three gentle-

men sought refuge in a country villa, where, to while away the time, they related one hundred tales, many of them very indelicate in subject.

The *Cent Nouvelles Nouvelles*, first edited in 1846—many of them imitated from Boccaccio—have long been attributed to Louis XI but are now generally given to Ant. de la Salle. They purport to be jolly or bantering tales told at the Dauphin's table and contain quaint details of French private life and manners in the fifteenth century.

RABELAIS (1483-1553)—reason under a mask—a learned medical man, who enjoyed for two years the curacy of Meudon without a calling, was in his leisure hours a lively story-teller. Characteristics of his style are frankness, power of expression aided by archaisms, classicisms, and slang, a pervading spirit of mockery, a simple broad humour and indecency. There could not be anything like Rabelais in English, though his influence was strongly felt by Fielding, Smollett, and Swift.

The Novels by the Queen of Navarre—Margaret of Valois, sister of Francis I—modelled on Boccaccio and written with fluency, appeared as the *Heptameron* in 1559. The edition issued at Berne in 1780-1781 contains many fine vignettes after Freudenberger.

# 336.

## THE ILLUSTRATIONS OF MOREAU LE JEUNE FOR THE WORKS OF JEAN JACQUES ROUSSEAU

Engraved by Choffard, Duclos, Duflos, de Launay, Lemire, Leveau, Martini, Moreau le Jeune, and Simonet between 1774 and 1782

*First states before the numbers.*

Bocher, Nos. 1399, 1403, 1406, 1409, 1412, 1415, 1417, 1420, 1424, 1427, 1430, 1433, 1436, 1439, 1440, 1443, 1447, 1451, 1456, 1459, 1463, 1467, 1470, 1472, 1476, 1480, 1484, 1488, 1491, 1495, 1500.

TO ROUSSEAU (1712-1778), who styled himself the man of nature and truth, we only owe a relative amount of truth in the reaction he led against the outward show of the old society. As for his own nature he seldom allowed a certain innate grace to modify it, so that to his varied work one might apply La Bruyère's remark about Rabelais: "at his worst he charms the rabble: at his best he pleases "the most fastidious."

For his early adventures and wanderings there is no other authority but that of his own Confessions, which shed much light on a morbid disposition. Up to the thirty-third year he lived in a sort of social underworld, in turn engraver's apprentice, candidate for holy orders, lackey, copyist of music, and what not, but on returning to Paris in 1745 he began to attract attention. Enlisted by Diderot among the Encyclopædists, he took his whimsical contemporaries by storm with the paradox of the superiority of the savage state. Thenceforward his history can be followed through equivocal domestic establishments, where for a writer on education and a preacher of family affections he disregarded his responsibilities. While urging mothers to nurse their babies, he sent his alleged children to a foundling hospital.

In a cottage near Montmorency, fitted up for him by Mme. d'Epinay, he wrote "*La Nouvelle Héloïse*, or the letters of two lovers, dwelling in a small town near "the Alps," a novel which reflects his infatuation for the sister-in-law of his hostess, Mme. d'Houdetot, a young, plain, but amiable lady already provided with a husband and a friend, Mr. de St. Lambert.

The book appeared in 1760 and was immensely popular. It described the loves of a man of low position and a girl of rank, her subsequent marriage to a respectable free-thinker of her own station, the mental agonies of the lovers, their partial appeasing through the good offices of a philanthropic Englishman and the influence of noble feelings. It is an overstrained story which moralists accused of a complaisance in dealing with amatory errors; but it contains some admirable passages, a deep understanding of mankind, and much pathos. Though the style is spoilt by a rhetorical emphasis, the worship of nature, a frenzied elation of the heart and the senses, human storms and tears were set forth with an accent so striking and new, that a whole generation waxed enthusiastic over the *Nouvelle Héloïse* and took to sensibility as a becoming mood, which was to characterize French society until romanticism superseded it.

The *Émile* appeared two years afterwards—a disquisition on education rather than a novel, though a certain amount of narrative runs through it. The revolt against rules and schools, the principle that Government depends on the consent of the people, the flighty deistic sentimentalism illustrated by it irritated alike the ecclesiastic and the philosophic party; Archbishops issued pastorals against it; the Parliament of Paris condemned it, so did the Council of Geneva.

In 1766 David Hume, the typical empiricist, invited Rousseau to visit England. Doctor Johnson, that privileged old bear, thought but ill of the visitor, yet the public regarded his theories with favour. He was lionized in London to his heart's content and discontent, for, indignant at neglect, he objected to attention.[1] Having quarrelled with all who helped him, he returned to France, there to spend miserable years obsessed with the mania of persecution, and then to die in a manner which was much discussed: suspicions of suicide being circulated. Obviously the balance of his fine but unstable intellect was overthrown.

His peculiar reputation increased after his death. "The revolutionists idolized "Rousseau, whose literary merits conciliated many who were far from idolizing "him as a revolutionist." In depicting human passions, more so in expressing the effect of nature on the feelings, and of the feelings on the aspect of nature—a landscape is a state of mind—he was without a forerunner or model. "By the colour and "tone resulting from this combination his influence in literature was unrivalled. "His sentimental defects are palliated by the passionate sincerity of his insincere passions."

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No work by Moreau le Jeune, the born illustrator of Rousseau, as Fragonard of La Fontaine, better reflects the poetical side of his talent than the interpretation of the principal episodes of the *Nouvelle Héloïse* and the *Émile*. His intuition of the characters described made them visibly attractive without a trace of posturing, while his art projected on those moving scenes the most romantic light, now through filtered sunbeams, now through a glimmering candle.

In the midst of the aridities of the time, the draughtsman who loved Jean Jacques, steeped his mind in the stirring appeal arising from the philosopher's writings so as to re-echo it in his drawings. Had he not identified himself with the individualities to be portrayed, how could he have pictured love's first embrace so fascinating in its chastity, or found the expression of yet another kiss, when Julie abandons one hand to the man at the harpsichord and with the other stifles the trance of happiness in her bosom? How could he otherwise have figured in the fervid incident of love's inoculation a caress which goes straight to the heart, straighter even than through the author's own words: St. Preux pressing to his lips the hand of Julie, whose profile is lost on the pillows, whose outstretched arms clasp a dream? or, in a very different vein, how could he have circumvented the difficulty of representing the alluring swarm of damsels who chase St. Preux down the stairs?

Thanks to an artist fired by such impassioned pages, Rousseau's lovers live. The Julie of Moreau is the Julie whose portrait, "as modest and charming as "herself," St. Preux longed for, the candid Greuze-like heroine who, in a garden frock, under a wavy straw hat, retained her bright girlish looks. An astounding facility to conceive a scene, to combine its arrangement and effect, to instil expressiveness into each figure has made veritable and delightful prints of every one of those vignettes, the attraction alike of book lovers and iconophiles, fit to rank next to the *Monument du costume*, nay, superior to it in one respect, that with the *Héloïse* and the *Émile*, the draughtsman, finding full scope for inspiration, "let himself go" without the restrictions imposed upon him by modish themes and the trappings of elegance. After the *Chansons de La Borde*, with their powerful incentive of plates engraved by Moreau himself, his illustrations for Rousseau's novels, on a par with those for Molière's plays, rank among the most perfect achievements of eighteenth-century art.

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As was to be expected with the interpretation of such masterly sets, the foremost etchers and burinists of the day were simultaneously engaged on the *Monument* and on the works of J. J. Rousseau published from 1774 to 1783, nominally in London, as a matter of fact in Brussels. To affirm the superiority of their twelve quarto volumes above the six octavos issued in 1765 at Geneva with four frontispieces by Gravelot, Eisen, Cochin, and Pigalle, the editors in a high-sounding prospectus commended Moreau le Jeune as "the illustrator who combines the richest "gifts of composition with the most correct drawing and endows every one of his "figures with the proper expression. Other vignettes will be entrusted to Choffard, "whose genius in this style can only be described by the God of taste. The plates "are to be engraved by Martini, Duclos, Duflos, Simonet, whose talents call for "high praise: by the precious Lemire whose burin is led by the Graces: by the

"two de Launays, the eldest of whom has been received at the Academy on the "strength of all kinds of masterpieces and whose brother bids fair to achieve the "same success: finally by St. Aubin, who while preserving for us so accurately the "soul and features of great men, shares their glory."

Of A. de St. Aubin, Choffard and the two de Launays, of Simonet, Duclos, Dambrun, Martini, Halbou and Ingouf, notices have already been given in this catalogue. As besides theirs, the signatures of Lemire, Leveau, and Duflos appear on the plates concerned with Rousseau, a special reference should now be made to them.

Noël LEMIRE (1724-1801), a competitor of Choffard, Gaucher, and de Launay, owed his training to Lebas. On one of the loveliest books of the century, *Le temple de Gnide* after Eisen, he excelled in the interpretation of feminine grace. To the *Decameron* of 1757 he contributed seventy small cuts and tail-pieces, he worked at the Racine of 1760, the Corneille of 1764: his "Rossignol" for the La Fontaine of the Farmers-General would alone have won him a great name in the annals of a little style. More than Basan's associate, he was really the mainspring of the stupendous edition of Ovid which contains at least twenty-six of his vignettes.

When he went over to Moreau le Jeune he blended his art so completely with that of the eminent draughtsman that the "Premier baiser," the "Inoculation de l'amour," the "Pygmalion" for the Rousseau of 1774 have been quoted ever since as the last word of perfection in their way.[2] Luminosity was the individual stamp of his plates: for mellowness and sheen his etchings are unmatched. Ere he gave the finishing touches, he used to take advanced impressions and bring forth various *remarque* proofs, the delight of iconophiles, before the rose, before the cloud or the veil, with or without some particular stroke.

An irritable disposition prevented Lemire from getting the best results from his pupils with the one exception of Leveau, who made great strides under his master's guidance.

Born at Rouen in dire circumstances LEVEAU (1729-1785) owed his start to the trustees of the hospital to which he had been admitted, where his drawings attracted attention and whence he emerged as apprentice to a silversmith. At twenty he was given board, lodging, and a steady occupation by Lebas. From the interpretation of Vernet's marines and Dutch seascapes, he rose to be the fellow worker of Lemire, who entrusted him with Eisen's opening series for the Ovid of 1767-1771. On his vignettes "le Printemps, Apollo, and Dejanira," three masterpieces, Leveau first applied that incisive point which to some extent differentiates his plates from those of his collaborator, next to whom he stands in the foremost rank of book illustrators. His rendering of many scenes for the *Contes moraux* and for Bret's edition of Molière answers to Gravelot's and Moreau's respective conception of the situations with a delicacy which in no way detracts from the

original vivacity of expression. Not even the masterly "Festin" by Lebas himself at the head of the engravers engaged in these volumes can claim conspicuous precedence. The print "J'ai tort, mon cher Valère" for Rousseau's *Amant de lui-même* evidences Leveau's power of typifying human character.

A most remarkable etcher, he worked the copper with aquafortis as far as it was possible before tackling it with the burin. Debucourt gave him—an exceptional privilege—his plate "le Juge ou la Cruche cassée" to finish.

Of a family of engravers, Pierre DUFLOS the younger (1751-?), son of Simon Duflos, was a pupil of Marillier and interpreted the pretty illustrations for the Geneva edition of "la Pucelle" known as the English set, because besides imitating Drake's compositions for the same subject, they bear on the upper margin the indication Book I, Book II. Moreau employed him on a few vignettes, one for Rousseau's "Découverte du nouveau monde" amongst them.

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The twelve volumes of the works of J. J. Rousseau included, besides his portrait by A. de St. Aubin after La Tour, thirty-seven prints in all, with seven of which, after Le Barbier, we are not concerned. Moreau's thirty compositions were distributed as follows: thirteen illustrations and one *fleuron* for the *Nouvelle Héloïse*; eight illustrations and one *fleuron* for the *Émile*; seven illustrations for the plays, including one frontispiece and one illustration for the discourses.

The first set opens with an allegorical vignette engraved by Duclos, representing Reason who welcomes a youth in classic costume, while Minerva, hovering above, turns Cupid away. "With the help of wisdom," says the legend, "one is "rescued from love."

Here was really Rousseau's own inference from his work, according to the notions of a time when the most daring picture of love would be countenanced and its wanderings excused, while its rights obtained no recognition. Thus, by way of morality, expiation was woven into a love story, and Moreau's frontispiece meant that, with its many vices, society had its all redeeming qualities.

The illustrations of the novel, distributed over two volumes, follow in this order:

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| "Love's first Kiss," [8] or St. Preux and Julie; | engraved by Lemire. |
| "the Quarrel," or Mr. d'Orbe intervening between St. Preux and "milord" Edward; | |
| "the Slap in the face," or the Father inveighing against his Daughter; | engraved by N. de Launay. |
| "the Benefactor," or St. Preux entering Edward's room; | |
| "Outraged love avenged by shame," or St. Preux running away from disreputable company; | |

| | |
|---|---|
| "Love's inoculation," or St. Preux by Julie's bedside, pushing back Claire; | engraved by Lemire. |
| A *fleuron* with two genii and a sphere; | engraved by Moreau. |
| "the Confidence of candid souls," or the introduction of St. Preux to Wolmar; | engraved by Duclos. |
| "the Boat on the lake of Geneva," or Julie and St. Preux thrown against a rock; | engraved by Lemire. |
| "the Harpsichord," or Julie and Claire singing a duet;[4] | engraved by N. de Launay. |
| "Maternal devotion," or Julie rescuing her boy from the lake; | engraved by Duclos. |
| "Claire's arrival and Julie fainting"; | engraved by Lemire. |
| "Death of Julie." | engraved by N. de Launay. |

On the illustrations for the *Nouvelle Héloïse* Mr. Schefer comments as follows: "all is grace and chastity in the 'First kiss.' Julie, not aware that she "loves, throws herself into the arms of St. Preux, thinking that in the presence of "her cousin she is secure. The 'Slap in the face' is by no means as successful. "Moreau cannot express brutality and, besides, like most contemporary painters, "he does not know how to picture old age, which was ignored by the eighteenth "century, or else was conceived as the Greuze-like adjunct of a village scene. "Except for the obvious impotence of his anger, the father represented is a "factitious old man.

"On the other hand, the artist rises to excellence in a scene of such restrained "violence as 'the Quarrel': St. Preux and the Englishman do not come to blows, "but a duel, a deadly duel, is in the air. A peculiar play of light adds dignity and "force to the composition; the figures being silhouetted against the luminous "background which they hide.

"As well known and successful in the novel as in the vignette is the sug-"gestive episode, where a bevy of young women make fun of the virtuous young "man. On the principle prevailing within a certain circle of society that everything "may be told, provided one knows how to, Moreau shows only the conclusion of "a coarse scene. His tact leaves the reader at liberty to understand or not.

"The second part takes us to the lake of Geneva. St. Preux's arrival is "audaciously handled: the nicety of manner shown by Julie as she introduces her "lover to her husband is a clever way out of an equivocal situation. Again, in the "'Duo at the harpsichord,' the candid attitude given to both heroines is but an

"outward token of innocence in a novel where nobody need be particular about "matters of love. As for the 'Storm on the lake' and 'Maternal devotion,' both "landscapes lack local colour. Moreau, who had never ventured further than "Provins, would adhere to the horizon of the plain, the verdant banks, and even "the Parisian dresses, sooner than stretch his imagination as far as some abrupt "piece of Swiss scenery.

"Although in the 'Death of Julie' he resorted to the chiaroscuro effects of "the 'Quarrel,' he felt hardly at ease with such a tragic ending and served it up "in the neo-Louis XVI style."

A circular medallion of Minerva entrusting a baby to Nature is the *fleuron* engraved by Moreau himself for the third volume, which contains the first portion of the *Émile* and four illustrations inscribed, unlike the *Héloïse*, with a text from the novel:

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| Breakfast in the nursery: "here is Nature's law: why thwart it?" | engraved by Simonet. |
| The Gardener addressing Rousseau, who holds Émile by the hand: "let us respect each other's work"; | engraved by Choffard. |
| A race between Émile and some country boys; Rousseau standing at the goal: "roused by my raillery, he carries the prize"; | engraved by N. de Launay. |
| Émile and Rousseau, his tutor, on the edge of the Montmorency forest: "quick, let us run, astronomy is of some use." | engraved by Lemire. |

The fourth volume with the second portion of the *Émile* includes the following five plates:

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|---|---|
| Rousseau and the Vicar admiring the view of the Alps and the Po: "Nature displayed before us, etc."; | engraved by Simonet. |
| Émile and Rousseau shooting partridges: "Strong exercise stifles soft sentiments"; | engraved by Lemire. |
| The Picnic: "playful recreations the best cooks in the world"; | engraved by N. de Launay. |
| The Supper party; Émile welcoming Sophie: "Sophie, sit down"; | |
| Rousseau draws Émile away from Sophie: "he is broken-hearted." | engraved by Lemire. |

On this section of the work Mr. Schefer remarks: "With the *Émile* "Rousseau turned a paradox into an axiom: all is well as it comes from the

"Creator: everything degenerates in the hands of man. This amounted to urging "a highly cultivated caste to mould anew the usages, laws, and even the spirit of "education.

"Moreau understood Rousseau as a plebeian like himself, but interpreted "him as an aristocratic artist. The vignettes before us were wrought under this "double influence, thanks to a fine imagination and an exquisite pencil which "imparted a theatrical look to the rough side of the *Émile* and the delights of a "new home life.

"The first print reminds one somewhat of the 'délices de la Maternité' "[*Monument du costume*, Plate 19]. Almost the same actors practise the return to "nature creed in the garb of dandies with trimmings and lace amidst the fine "furniture of a discreetly luxurious morning room. Surely there are servants in "this house and the father does no work. Did the artist mean to criticize the "author, or is this educational treatise tinged with irony? The fact is, on the "following page the boy has a tutor, who is supposed to resemble Rousseau "himself. Apparently to practise the reformer's theories it was necessary to be "well off.

"A few pretty rustic pictures follow, far from foul city dwellings, where the "poor vegetate. It is all factitious, pastoral, and well trimmed, with thatched "cottages and landscape gardens *à la* Hubert Robert: a sort of renovating eclogue "fit to be set to Monsigny's music, like "Rose et Colas" [No. 29].

"'A Supper party' should be compared with the 'Souper fin' [*Monument du "costume*, Plate 35]. The subject is admirably handled by Moreau, who in this "case and by contrast takes his own surroundings as a model. It is a homely "spread; the light old-fashioned evening meal, partaken of as the daily oppor- "tunity for a domestic gathering, rather than for the sake of greediness or even "hunger. One corner of the tablecloth is gathered up into a knot, or else it "would trail on the floor. The guests fasten their napkins to their breasts: "before each is a piece of bread, one plate, one tumbler. Only one dish is laid on "the table.

"No chandeliers or wall-brackets, no sparkling crystals here. A candlestick "or two hidden by one of the figures lights up the scene from below, according to "a process familiar to the artist, whose keen sense of values, the very essence of "his talent, hits upon the right contrasts."

Two comic operas come next: "Le Devin du Village," and "Narcissus" or "l'Amant de lui-même," the first with one, the second with two vignettes, viz.:

Colette weeping;[5] engraved by Martini.

The Self admirer; engraved by Simonet.

The Reconciliation: "I was wrong, dear Valère";[6] engraved by Leveau.

The "Discourse on the inequality of human conditions" follows with one illustration:

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| "A Hottentot who wants to return to his country, shows to the Cape Governor the European clothes he wore." | engraved by N. de Launay. |

Then more plays, or lyric scenes, with three illustrations :

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|---|---|
| "Pygmalion stretching out his arms towards Galatea endowed with life" : "it is me, it is not me, it is me again" ; | engraved by Lemire. |
| "The Discovery of the New World," Act I, Sc. IV : Columbus, some Spanish soldiers, a chained *cacique* and his women ; | engraved by Duflos. |
| "Iphis" : the King and his military retinue by the sea. | engraved by N. de Launay. |

Finally, the frontispiece for the Dictionary of Music representing Orpheus and his attributes, engraved by Moreau himself.

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Each plate went through at least three different states :

I. before the numbers of volumes and pages—"tomaison et pagination"—were inserted over the square line ;
II. with the numbers, on horizontally laid paper—"pontuseaux horizonteaux" ;
III. with the numbers, on thinner and vertically laid paper—"pontuseaux verticaux."

Proof impressions, of which a few sets, as included in this collection, were separately sold at the time, are in great demand. The letters under some of them do not affect the respective states, since the plates for the *Nouvelle Héloïse* and Pygmalion never bore a legend, while those for the *Émile*, the Discourse, and the other plays always did.

Most of these illustrations were reduced in size and adapted to four editions by Cazin between 1780 and 1783, to the Poinçot edition of 1789-93, and to the Didot edition of 1801. A portion of the same plates is included in the so-called Dupréel selection, which was utilized for various reprints of Rousseau's works, in particular for the Peronneau edition of 1818. Bocher describes them all minutely.

After passing through the Thibaudeau, Duriez, and Hochart collections, Moreau's sepia drawings for the works of Rousseau, bought by Mr. Hou in 1869 for 2,500 francs at Lille, are now in the James de Rothschild Library in Paris. Two bistre sketches in folio, one for "the Quarrel," the other for "Love's inoculation," signed and dated 1774, fetched 3,000 francs and 4,000 francs respectively at the Mahérault sale in May 1880.

Messrs. de Goncourt mention two small pictures belonging to Mr. Rothan, "the first Kiss, the Duet," of the size of the prints, one signed J. Mor . . ., and qualify them as the artist's only experiment with oil colours, showing a skilled illuminator or *gouacheur* rather than a vigorous painter. In the opinion of the

same critics the most powerful drawings by Moreau le Jeune, those that convey the highest idea of his talent, and might almost have been influenced by Rembrandt, are "the Quarrel" and "the Inoculation."

[1] He wrote the greater part of his Confessions at Wootton (Derbyshire) in the house of Mr. Devonport. Thérèse le Vasseur, a servant to whom he was married towards the close of his life, had travelled separately to England and was entrusted to the charge of James Boswell, who had already made Rousseau's acquaintance.

[2] Mr. de Sartines, the Censor, who in 1772 vetoed the issue of "the King's cake or Twelfth night," a print by Lemire after Moreau, granted twenty-four hours respite out of consideration for both artists, that they might take "a few impressions" of that satirical allegory of the squabble between Catherine II, Joseph II, Frederic II, and Poniatowsky over the partition of Poland.

[3] The explanatory titles quoted here, the first of which suggested by Rousseau himself, were only inscribed under each vignette in a later and inferior edition issued at Geneva (1782-1790) by du Peyron, the friend of the author.

[4] A sepia drawing of "the Duet," repeatedly shown at recent Loan Exhibitions in London as by Moreau le Jeune, is but a feeble imitation of the genuine article, touched up with colours, to make the attribution doubly incongruous.

[5] Under a later impression of this plate is inscribed a stanza from "le Devin du Village":

"L'Amour croit, s'il s'inquiète,
La Bergère un peu coquette;
Il s'endort, s'il est content,
Rend le Berger plus constant."

An almost pathetic interest is attached to this operetta owing to the fact that one evening of October 1780 Queen Marie Antoinette appeared in the rôle of Colette on the small stage of Trianon: "a royally "bad performance according to Mme. Campan, though not below the average among fashionable amateurs." Count d'Artois sang the part of Colin and Count de Vaudreuil that of the Soothsayer. Two well-known actors, Caillot and Dazincourt, coached the courtly troop. Count de Mercy Argenteau, a privileged spectator by special command, was hid in a box lest the distinction of being the sole guest besides the Royal family led to jealousies and intrigues from the uninvited. Not even the ladies-in-waiting might be present, but the balcony circle was filled by a respectful little throng of valets and maids.

[6] Mahérault enters this vignette as illustrating "l'Engagement téméraire" among Rousseau's posthumous works—vol. x—and describes it thus: "Dorante has challenged Valère whom he suspects of "having supplanted him in the love of Isabella. Lisette, the maid, convinces him of his error and he throws "himself into the arms of his supposed rival. The dresses are those of 1775."

## 337.

# TWENTY ILLUSTRATIONS FOR THE EDITION OF THE TALES OF LA FONTAINE

### PUBLISHED IN 1795

Engraved by Aliamet, Choffard, Dambrun, Delignon, Dupréel, Halbou, Lingée, Patas, Simonet, Tilliard, Trière

THIS edition of five hundred and fifty copies in two quarto volumes, which might have been the finest of its kind, was to have included eighty prints after Fragonard, divided into eight even sets. "Unfortunately," writes Portalis, "the "work appeared on the morrow of the Reign of Terror when amateurs of sumptuous "publications, who had been more anxious to save their necks than to fill gaps in "their library shelves, were either absorbed in politics or else scattered and ruined. "Under the circumstances the first two sets attracted little attention and Fragonard "relinquished the task. The illustration of the longer tales was then entrusted to "Le Barbier, Mallet, Monnet, and Touzé, but as the editor's new prospectus met "with no response, the issue of the plates had to be stopped." As a result normal copies of La Fontaine's *Contes et Nouvelles*, published by Didot the elder[1] in the third Republican year, do not contain more than twenty prints, all inserted in the first volume, without regard to the order of the tales. Five hundred and fifty impressions, not counting the etchings, were taken in two states, viz.: one hundred and fifty before the numbers corresponding to the pagination, and either before the engraver's name or with the name only scratched, and four hundred numbered and signed with the graver. Some of them are far more attractive than the engraver's drawings.

Mr. E. Rahir remarks that, besides the troublous times, the influence of David contributed to the failure of this great edition, as the general demand was for cold Academic compositions more dignified and infinitely less charming than anything devised by Fragonard. Another explanation that a true painter's disregard for finish and polish, his dashing way of devising book illustrations could hardly meet the requirements of burinists does not apply to this case, as shown by the genesis of Fragonard's drawings for La Fontaine.

According to Beraldi, Bergeret, the financier who in 1762 had contributed to

the expenses of the Farmers-General edition of the *Contes et Nouvelles* adorned by Eisen's vignettes, eleven years later, while visiting Italy with Fragonard, asked him to illustrate them in his turn. The shrewd art patron who saw through certain points of contact between the graphic wit of his travelling companion and the imagination of a naughty story teller, knew that a raciness constantly on the alert could renovate the old stock of sportive themes, previously exploited with more exertion than spontaneity. He felt convinced that Frago's bright touch, lively grouping, and peculiar play of shadows would outdo Lancret and Boucher, leave Pater far behind, beat the diminutive hardihood of Eisen, the dainty graces of Cochin, and yet with innate good taste, temper the audacity of subjects fit to make a monkey blush. But there is no reason to think that Bergeret, who relished the ragout of spirited drawings, meant to obtain anything else but a series of preliminary studies for his collection, or that he ever had in view their reproduction in print.[2]

As if impressing by magic a series of dreams on sensitized paper, Fragonard jotted down his first ideas for each tale in forty-four pencil sketches or advanced indications for more finished compositions, calling for a different treatment on the copper. The artist's descendants sold eventually this precious lot to Mr. Walferdin, at whose sale it fetched 10,500 francs, to fall to 7,000 francs in 1888 at the Feuillet de Conches sale. From the collection of Baron Portalis and that of Lord Carnarvon it passed to the Morgand Library and is now the property of Mr. Mortimer Schiff.

Having reproduced most of these preliminary sketches in reverse through the process of "frottis," Fragonard brought up to fifty-seven the total of another series of ink and bistre drawings inserted by an unknown amateur—was it Bergeret himself?—in a fine manuscript of the corresponding *Contes* transcribed by Monchaussé in black, green, and red ink, adorned with tail-pieces by de Marolles after Choffard and bound by Derôme in two large quarto volumes, the cynosure of bibliophiles, iconophiles, lovers of eighteenth-century art all the world over, of which Cohen and de Ricci trace the progress. Leblanc, a dealer at Versailles, got hold of this second set for 800 francs towards 1840 and sold it to Charon, from whom Feuillet de Conches bought it in 1844 for 1,200 francs—"for a grin," says Beraldi. Later on Baron Portalis, who had given 17,500 francs for it, sold it again for 25,000 francs to Mr. Paillet. From D. Morgand the bookseller, who subsequently held it for a short time, Mr. Henri Beraldi, the present owner, secured it for 50,000 francs, "a price he does not regret." More elaborately than accurately these fifty-seven drawings have been etched by Martial and published by Rouquette. Lerat, Losrios, Milius, and Mongin engraved them over again in 12mo size.[3]

Judging from different renderings of the same episodes scattered in recent times between the Piat, Doucet, Perrin, Le Breton, Bardac, and other collections, Mr. Rahir is of opinion that the artist may have undertaken yet a third series of desultory illustrations for the Tales. Thence two amateurs can boast of possessing the original sketch for the same novel.

In the first or the Schiff set Fragonard carries one away with him in his onrush to such an extent that the originals for the plates issued by Didot are scarcely recognizable; in the second or the Beraldi set the substance and intention of each scene are made clearer, though a true painter's disregard for finish and polish be still apparent. Editors on the look-out for some remunerative undertaking, hearing that the master of "le Verrou" and "l'Escarpolette" (Nos. 149 and 155) had gone to La Fontaine for inspiration, must have felt disappointed when faced by vignettes handled with a breadth that left to the craftsmen the initiative of clearing the outlines, of imparting proportion and expression to the figures, of distributing light intelligently, and setting things in the right perspective. Thence the necessity of obtaining one more rendering of the same themes treated this time as models to be interpreted literally: thence the genesis of a few sepia drawings once in the Jamonières collection, bought by Piat in 1898 for 7,000 francs, all that is left of Fragonard's revisal of his own work in a very different technique. An unusual concern for detail now interfered with his pristine freedom and suggested the drudgery of having to ease the engraver's task. "Yet," in the words of Lady Dilke, "as we look at the prints of the 'Gascon punished, the Husband confessor, the "Avaricious wife,' when we behold the man's piteous attitude in the 'Three "gossips,' the bed scene of Joconde, the lovers' fond embrace in 'You cannot think "of everything,' we must accept these illustrations as final. How could anything "attempted in the same line ever come up to compositions prompted by such con-"summate art, endowed with such cute and delightful countenances? For facility "and humour of invention the 'Cocu battu et content' is one of the most inspired "of all."

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While not more than ten or twelve of the master's drawings for the engravings have been traced so far, no complete collection exists of the thirty-eight plates wrought by Didot's engravers, including one *fleuron* by Choffard. Twenty of them and the *fleuron* were inserted in the first volume: of the unpublished seventeen, four were never finished, three have been finished, and two retouched in our time.

Although the prospectus of the first half score promised eighty illustrations in all after Fragonard, including a portrait of La Fontaine, of which no record exists, and stated that the ten prints of the third set were about to be issued, already four of them in the second set were due to three comparatively minor draughtsmen, as shown in the following summary of the plates and their respective artists:

*First set*

| NO. | INVENTED AND DRAWN BY | ENGRAVED BY |
|---|---|---|
| 2. Le Cocu battu et content | H. Fragonard | Delignon |
| 3. Le Mari confesseur | ,, | Tilliard |

| NO. | | INVENTED AND DRAWN BY | ENGRAVED BY |
|---|---|---|---|
| 4. | Le Savetier | H. Fragonard | Dambrun |
| 5. | Le Paysan qui avait offensé son Seigneur | ,, | Lingée |
| 8. | La Gageure des trois commères—first plate called "La Servante" | ,, | Trière |
| 10. | À Femme avare galant escroc | ,, | Aliamet |
| 11. | On ne s'avise jamais de tout | ,, | Patas |
| 12. | Le Gascon puni | ,, | Halbou |
| 17. | Le Pâté d'anguilles | ,, | Patas |
| 20. | Belphégor | ,, | ,, |

Of the "Cocu" one impression is known with larger figures, showing there had been two different plates for it.

*Second set*

| NO. | | INVENTED AND DRAWN BY | ENGRAVED BY |
|---|---|---|---|
| 1. | Joconde—second plate called "Le Lit" | H. Fragonard | Lingée |
| | Joconde—third plate called "La Récompense" or else "Le Pardon" | Mallet | Trière |
| 9. | Le Calendrier des vieillards | H. Fragonard | Dambrun |
| 13. | La Fiancée du Roi de Garbe—first plate called "La Cassette" | Monnet | Tilliard |
| 14. | La Coupe enchantée | H. Fragonard | Dupréel |
| 15. | Le Faucon | ,, | Tilliard |
| 18. | Le Magnifique | ,, | ,, |
| 19. | La Matrone d'Ephèse | ,, | Delignon |
| 22. | Le Glouton | Touzé | Simonet |
| 26. | Le Baiser rendu | ,, | Lingée |

The seventeen unpublished plates were the following:

"Joconde": first illustration "Le Départ."

"Le Gageure des trois commères": second illustration "Le Poirier"—which has been retouched since; third illustration "Le Fil," finished in our time.

"La Fiancée du Roi de Garbe": second illustration "Le Chevalier," finished in our time: third illustration "L'Arbre."

"La Clochette": finished in our time.

"Le Juge de Mesle": finished in our time.

"Les Deux amis."

"Sœur Jeanne."

"Alix malade."

"Le Muletier": known only in the etching state.
"L'Hermite": known only in the etching state.
"Le Baiser rendu": first illustration "Le Baiser prêté": known only in the etching state.
"L'Imitation d'Anacréon: "Le Portrait d'Iris": known only in the etching state.
"L'Imitation d'Anacréon": "L'Amour mouillé": known only in the etching state.
"Le Petit chien": only one impression of it known in the etching state.
"Féronde": only one impression of it known in the etching state.

As on these prints, left out of the edition, no artists' names appear, it is by no means certain they were all after Fragonard. The engravers are unidentified, with the exception of Dambrun, among whose works "la Clochette, le Juge de Mesle" were entered in an old list. Many of the copper plates bought by Leblanc in the 'thirties, and through his neglect utterly ruined by rust, save one for "La Fiancée," another for "La Gageure," were eventually sold to a tinker and destroyed.

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Of the three draughtsmen summoned to the rescue of Fragonard's dilatoriness and lack of perseverance there is little to say. None of them was up to the mark: Le Barbier might have been in a measure; but although, according to Portalis, Didot asked him to contribute to the illustrations of the *Contes*, no plate of this edition bears his name. He was the man who twenty-two years before in similar circumstances had done his best to continue Moreau's work on the *Chansons* of La Borde together with Lebouteux and Saint Quentin.

J. B. MALLET, the pupil of Prud'hon, has already been mentioned here as a painter and an engraver in connection with the "Déjeuner de Fanfan" (No. 328) and a pair of Paris cries of a particular kind: "Chit-chit, Par ici" (Nos. 278, 279). Of J. H. TOUZÉ, son and pupil of Jacques Touzé, we only know that in 1753 he was received at the Academy of St. Luc on the mere strength of a flower-piece. As for Ch. MONNET (1732-1816), a pupil of Restout, if in 1753 he had obtained the first Academy prize against no less a competitor than Gabriel de St. Aubin, allowance must be made for the love of the horrible implied by the diploma work: "Nebuchadnezzar putting out the eyes of Sedecias' children." His success, however, does not seem to have gone further, for although proposed for the Academy on the questionable merit of many allegorical and mythological drawings, he never became a member of that august body.

More distinguished in their line were the engravers engaged by the editor. Due notice of Simonet and of Patas has been taken in another part of this catalogue: not so as yet of Choffard.

On the title-page of the first volume of the *Contes et Nouvelles* a winged Cupid, torch in hand, flying over a cloudy sky among butterflies and birds, drops roses and arrows from his quiver. Above is the rhyme:

Tu fais, amour, nos plaisirs et nos fêtes,
Mais, en fuyant, tu formes des tempêtes.

This jewel of a *fleuron*, much sought after by itself, is dated and signed by the engraver-colourist of his own compositions, the true heir and continuer of the art of Cochin.

Already as a boy CHOFFARD (1730-1809) had attracted attention with flowers and baubles drawn on the margins of school-books. A pupil in the first instance of Babel, the specialist of graphic ornaments, then, with the support of Edelinck and Baléchou, an apprentice under Lebas, he stepped from scrolls for geographical maps to invitation cards—"informal dancing at 6 p.m. on Monday: "ladies without panniers" to ex-libris and piaster vouchers for the colonies, to coats of arms and trade addresses, his own amongst them: "Rue des Francs "Bourgeois, between a carriage entrance and a confectioner": above all, he made his reputation with the lovely wreaths and garlands of which he held the secret.[5]

He mingled with typical ingenuity all sorts of emblems and attributes on frontispieces and headings, and in that perfect type of the eighteenth-century library edition, the two small volumes of La Fontaine's *Contes*, issued in 1762, not the least of the honours claimed go to Choffard. His previous exercises on the Fables scarcely prepared amateurs for the truly marvellous execution for which his four vignettes and fifty-three *culs-de-lampe* realize to perfection the qualities most desirable in such delicate cuts. On a restricted space he summed up with some appropriate allusion the point of most tales: a final medallion, a wonder of beauty and delicacy at the close of the "Rossignol" serving as a frame to his own typical Parisian countenance. "The bird in his cage, the flowers of the "wreaths and ornament on either side are indicated with a spirit and precision "which take nothing from the exquisite lightness of the work; every detail con- "tributes to the luminous effect of the head in the centre, which is treated as a "gem might be set by the hands of a skilful goldsmith."

"Impressed by so much imagination and grace, Basan entrusted to him endless "vignettes which in the superb four quarto volumes of the Ovid published "between 1767 and 1771 lie well on the page, take the eye pleasantly, do not "weigh down the text. Choffard's collaboration with Boucher, Eisen, Moreau, and "Cochin contributed to set off the combined perfections of draughtsmen, engravers, "and printers, if not even of feeble authors whose text, the weak spot in many of "the loveliest books of the day, was not always literature."[6]

To the Salons of 1785 and 1793 he sent some twenty-four miniature portraits of men, treated in an informal and original style, a marvel of fineness. Because after interpreting his own designs he destroyed them as of no consequence,

original sketches by Choffard are exceedingly scarce. On the other hand, he left nine hundred plates and published an essay on the history of his craft in France. "Most conscientious," says Beraldi, "he never reckoned time, trouble, "and expense."

Above all a vignettist, J. L. DELIGNON (1755-1804), a pupil of N. de Launay, first proved his value on the monotonous but fine illustrations for the history of France, published by Lebas, and on the reproduction of the Palais Royal pictures undertaken by Couché. The "Offres Séduisantes" after Lavreince (No. 258), more so the bright "Seigneur chez son Fermier" after Moreau (*Monument du costume*, Plate 32), showed his capacity to handle regular prints. Portalis and Beraldi commend his "Cocu battu" as one of the finest ornaments of the *Contes et Nouvelles*.

J. B. TILLIARD (1740-1810), a pupil of Fessard, patronized by Le Prince, Vernet, Greuze, and Gravelot, was one of the busiest editor-engravers of the day who acted as Didot's agent for the sale of La Fontaine's Tales, to which he contributed four plates. Having retouched Moreau's exquisite "Place Louis XV," it was his privilege to sign it. The "Bouquetière galante," the finest of Boucher's engraved works, is his best achievement, followed by many vignettes for the *Gerusalemme liberata* after Cochin, for the *Télémaque* after Monnet, for Choiseul-Gouffier's *Picturesque journey through Greece*, which he tried to complete after the Revolution. Portalis and Beraldi mention a receipt signed by Fragonard for the sum of 250 francs on account of 500 francs which Tilliard owed the Master in payment of four drawings.

Though not so original in style as Lemire or Choffard, and almost forgotten in the annals of the craft, J. D. DAMBRUN (1741-?) was gifted with a facile and neat burin. He does not seem to have made his mark until well over forty years of age and yet he left more than four hundred plates. "La partie de Wisch" (*Monument du costume*, Plate 30) stands pre-eminently to his credit; next come "le Calendrier des vieillards" for the *Contes et Nouvelles* and several vignettes for the Psyche after Moreau, as well as for the Kehl edition of Voltaire, the latter including an allegorical likeness of Frederic Wilhelm of Prussia, worthy of a miniature painter. Some of Queverdo's almanacs, veritable microcosms, are his most curious production. Dambrun does not seem to have been familiar with the etching needle, for Giraud le Jeune and Pelicier attended to most of his aquafortis preparations.

Thanks to three prints in the first section of the *Monument du costume* after Freudenberger, Ch. L. LINGÉE (1751-?) attracted the attention of Didot, who by committing to him three engravings for La Fontaine's Tales, elicited his best work, probably with the co-operation of Mme. Lingée, to whose careful burin Cochin and Moreau had entrusted many small drawings.

That there could be no hard and fast line between the training of vignettists

and that of apprentices to the reproduction of historical or genre subjects is shown by the career of ALIAMET (1726-1790). This pupil of Lebas made his name with several plates after the Dutch masters at Dresden, the Palais Royal, the Choiseul collection, above all with fifteen bright interpretations of Joseph Vernet; he also contributed to the illustration of the finest books of the period, the *Decameron*, the *History of France and of Louis XV*, the Almanacs of Gravelot, the *Contes* of the Farmers-General, the *Baisers* of Dorat, the Voltaire of 1757: his masterpiece in that line being, according to Portalis and Beraldi, a delicate rendering of Fragonard's "à Femme avare." Huber wrote about him in the *Manuel des Curieux*: "His work was suave; knowing the value of all the "keys, he struck them with precision. Dark engravings he could not abide and "used to liken their effect to the shouting and grinning of actors on the stage, "who seek the plaudits of the crowd by getting away from nature."

The best evidences of the skill of L. M. HALBOU (1730-1818), a pupil of Dupuis, are "le Lever" after Moreau (*Monument du costume*, Plate 25) and the "Gascon puni" after Fragonard, closely resembling the technique of de Longueil and de Ghendt. Judging by prices, this burinist knew how to look to the lucrative side of his calling: for the plate of a Magdalen after Van de Vers, inserted in the *Musée Français*, he charged 1,600 *livres*. His premises were shared with a relative who carried on a less artistic profession: "chez Halbou, dealer in sunshades, "under the golden sun, rue de la Comédie Française."

No dates are quoted in the biography of DUPRÉEL, whose speciality of *finisseur* was the reverse of that of Giraud le Jeune, Pauquet, and other aquafortists: to plates fully prepared and far advanced he gave the last and significant touches, thus interfering at times with the original vivacity. He worked principally for Marillier, and, having attracted attention with the beautiful "Coupe enchantée" for the *Contes et Nouvelles*, was again employed by Didot upon the Racine of 1796. In a set of sixty-four illustrations for the Rousseau of 1817, known as the Dupréel collection, he was assisted by Adam, Lecerf, Pigeot, and other minor craftsmen.

It is surprising that an artist like Duplessis-Bertaux, who entrusted to Dupréel the etchings of "pictures of the Revolution and the Italian campaign," should have suffered him to soften their character. Quantity with this popular "finisher" went further than quality.

As for Ph. TRIÈRE (1756-18?), who contributed twice to this set, he may not have been in the first rank as an engraver, as evidenced by "J'en accepte l'heureux présage" in the *Monument du costume*, but he left a number of fairly good cuts.



The following are thirteen subjects which the Didot edition has in common with the *Suite de Larmessin*:

Le Cocu battu et content,
Le Savetier,
La Gageure des trois commères,
Le Calendrier des vieillards,
À Femme avare,
On ne s'avise jamais de tout,
Le Gascon puni,
Le Faucon,
Pâté d'anguilles,
Le Magnifique,
La Matrone d'Ephèse,
Le Glouton,
Le Baiser rendu.

A comparison between the style and spirit of the respective compositions, separated by an interval of nearly sixty years, is wholly in favour of the painter who, by temperament and taste, was the born illustrator of La Fontaine.

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No copy of *Contes et Nouvelles* containing the set of twenty plates, issued by Didot *before and with the numbers*, is in an old binding. Such precious orchids have grown in modern hothouses, as very few eighteenth-century amateurs indulged in the refinement of collecting the various states of book illustrations, not inserted by editors, as duplicates or triplicates, in the text.

The splendid copy in this collection was bound by David.

[1] DIDOT is the name of a family of learned printers and publishers settled in Paris since 1689 under the sign of the "Golden Bible," there to uphold the traditions of Estienne, Elzevir, and Manutius. Pierre Didot, the elder (1760-1853), who enjoyed the reputation of being the most fastidious proof reader ever known, brought to completion the quarto collection of Latin classics undertaken by his father. In 1795, having asked the best contemporary artists, Prud'hon among them, to contribute to the splendour of his publications, he conceived the plan of the so-called Louvre folio editions, of which his Racine was pronounced in 1801 to be the finest typographical production of all ages.

[2] With less likelihood other critics assume that the suggestion came from the Duc de Choiseul, during his exile at Chanteloup, after 1770.

As the name of Watteau is indissolubly connected with that of Mr. de Julienne, the name of Boucher with Mme. de Pompadour, of Greuze with the Abbé Gougenot, of Cochin with Marigny, so Fragonard's name is bound to that of Bergeret de Grandcourt, his Mæcenas, host, and friend.

A Receiver-General for Montauban, Treasurer of the Order of St. Louis, an honorary member of the Academy of painters and sculptors, BERGERET, who had bought the proverbially splendid summer house of Beaujon, banker of Louis XV, was, for a successful financier of that time, unusually steady in private life and an excellent family man. Endowed with keen taste, he patronized artists intelligently if ostentatiously, and amassed a remarkable collection in his residence, Rue du Temple. He cornered terra-cottas by Clodion; of Boucher alone he had forty-seven pictures and almost as many drawings as Mr. de Sireul. To Fragonard, recommended by Boucher, he committed the decoration and ceiling of a drawing-room with allegories of the fine arts which impressed Diderot as "a soft, slightly scorched omelet of Cupids."

It was the fashion then for wealthy amateurs doing the grand tour to hire an artist as a cicerone. Boucher had accompanied Randon de Boisset to Holland in that capacity, and could anyone guide Bergeret through Italy with more knowledge of galleries and monuments than Frago, who, twelve years before, had already escorted St. Non upon the same pilgrimage?

Between 1773 and 1774 the journey lasted one year. It began under the most pleasant conditions as related in the diary "of an unpretentious traveller" kept by the financier himself for the benefit of his nieces at home. "Four of us in a huge berline: myself, my housekeeper, never in the way, Mr. Fragonard "a capital painter, whom I cannot dispense with, who has no moods and is always the same; his wife, gifted "too, and capable of enjoying a trip of this sort, an uncommon aptitude in a woman. My son follows with "the cook in a cabriolet; two footmen come last. Books, sketches, and prints, not the least item of our "impedimenta, in constant use on the way."

But the journey ended in a quarrel. Bergeret insisted on retaining for himself, as reimbursement of expenses, the drawings made by Fragonard day after day. Having actually gone to law he was ordered to pay 30,000 livres to the artist or to return the whole lot, which he preferred to do. Had he only paid and kept the drawings, what an investment for his great-grandchildren. Towards the end the diary reflects the feelings of Mæcenas on the incident: "of course, being determined to play the accommodating part, the "painter had no moods. Cowardice is at the bottom of his outward compliance; afraid of everybody, he "never dares to give a straight negative opinion and says what he does not mean. He acknowledges it "himself. As for Madame why waste paper about her?"

[3] Some critics have mixed the so-called Bergeret MSS. with an older one of the *Contes*, hand-written on vellum by Monchaussé in 1746, when Fragonard, who was fourteen years of age, could have had nothing to do with the artless *gouaches* it contains. Derôme bound it in green morocco for Gaignat, at whose sale in 1769 the Duc de Choiseul gave 7,200 livres for it. After various wanderings from England to Russia and back to France, it rested a while in the notorious Hankey collection, until through Greppe, the bookseller, it became the property of Mr. Sardou, from whose library it migrated eventually to the United States. Grimm refers to it in a letter of July 1768: "it cost 18,000 *livres*, a sum which might have "provided eighteen honest families with a decent home. The mind sometimes has fits of intemperance. "Now a bookseller has it on sale at the outset price of 200 louis."

[4] With the sole exception of the "Baiser prêté," which he gives to Touzé, Bourcard enters indiscriminately the other thirty-six prints for Didot's edition, published or unpublished, as being after Fragonard, and mistakes L. Petit and Malbeste respectively as the engravers of "la Fiancée" and the "Baiser rendu."

[5] Wille writes in 1761: "the Prince of Nassau Saarbrück has asked me to engrave his arms. I laughed "and excused myself by referring him to Mr. Choffard." No doubt the Prince gained by the substitution.—The British Museum has specimens of armorial bearings and supporters executed in pen-and-wash by Choffard.

[6] A relief to find publishers ready to venture on a classic as familiar as Ovid. It is, however, true that no other presents a store of fables equally rich in pictorial incident and inexhaustible because capable of the most various interpretation. (See Note 1, No. 181.)

THE TROSSACHS, 1915——NICE, 1923.

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